

SEPTEMBER 3, 1957

# MOTION PICTURE HERALD

MOVIETIME U. S. A.  
SNOWBALLS ACROSS  
COUNTRY AT LOCAL  
EXHIBITOR LEVEL

THE BOX OFFICE CHAMPIONS

**REVIEWS** (In Product Digest): AN AMERICAN IN PARIS, ANGELS IN THE OUTFIELD, THE 12 KOREA, WHEN WORLDS COLLIDE, JOURNEY INTO LIGHT, SUBMARINE COMMAND, OBSESSED, SUNNY SIDE OF THE STREET

*Better Theatres*  
for SEPTEMBER

- Modernization Under New Rules
- Manager of the Month Awards
- Starting Series on Theatre TV

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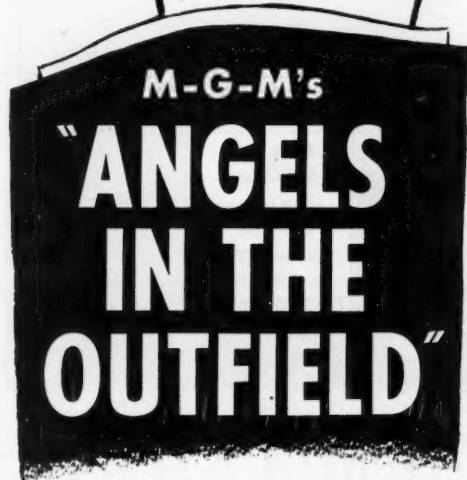
In Two Sections, Section One



**DON'T DO  
ANOTHER THING**

until you have read every word of  
this advertisement about M-G-M's  
**"ANGELS IN THE OUTFIELD!"**

# The SKY's The Limit!



M-G-M presents "ANGELS IN THE OUTFIELD" starring PAUL DOUGLAS • JANET LEIGH • with Keenan Wynn Lewis Stone • Spring Byington • Bruce Bennett • and introducing Donna Corcoran • Screen Play by Dorothy Kingsley and George Wells • Based on a Story by Richard Conlin • Produced and Directed by Clarence Brown

How BIG is M-G-M's new triumph?

The possibilities are endless as they were in the case of such immortal masterpieces of heart-appeal as Paramount's "Going My Way," RKO's "The Bells of St. Mary" and M-G-M's "The Stratton Story."

It's good for all of us in film business when a picture appears with Bigness of inspiration, humor, tears and thrills! Words cannot describe this story of a tough baseball manager who "talked to angels," the little girl who "actually saw them" and the pretty news-gal who put both in the headlines.

When you book "Angels In The Outfield" put a glowing endorsement into your lobby at once! We guarantee *you*, just as you guarantee your patrons, that it is one of the year's greatest entertainments packed with exciting action and laughs and soul-satisfaction!



SILVER ANNIVERSARY  
OF TALKING PICTURES  
*For a great Anniversary, still another example*

WARNER BROS. BRING

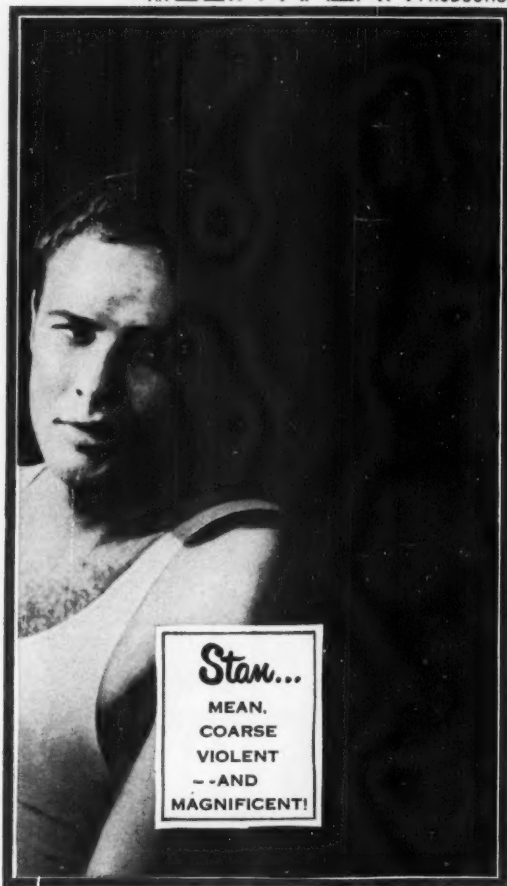
# "A Streetcar

AN ELIA KAZAN PRODUCTION



*Blanche...*

WHO  
WANTED  
SO MUCH  
TO STAY A  
LADY!



*Stan...*

MEAN,  
COARSE  
VIOLENT  
--AND  
MAGNIFICENT!



STARRING

VIVIEN LEIGH AND

KIM HUNTER • KARL MALDEN

SCREEN PLAY BY TENNESSEE WI

BASED UPON THE ORIGINAL PLAY "A STREETCAR NAMED DESIRE." BY TENNE

FROM THE PULITZER PRIZE



*of the Greatness of the Motion Picture Theatre!*

THE SCREEN ALL THE FIRE OF

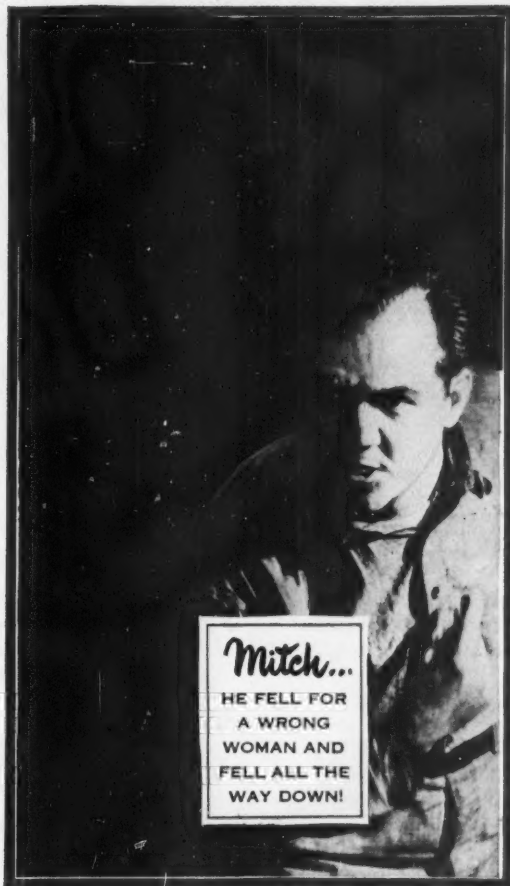
# Named Desire"

PRODUCED BY CHARLES K. FELDMAN



*Stella...*

WHO TOOK  
A LOT  
BECAUSE  
SHE LOVED  
A LOT!



*Mitch...*

HE FELL FOR  
A WRONG  
WOMAN AND  
FELL ALL THE  
WAY DOWN!

# MARLON BRANDO

LIAM WILLIAMS DIRECTED BY ELIA KAZAN DISTRIBUTED BY WARNER BROS.



AS PRESENTED ON THE STAGE BY IRENE MAYER SELZNICK

AND CRITICS AWARD PLAY

# THERE'S NO - BUT ABSOLUTELY NO BUSINESS

LIKE 20 CENTURY-FOX  
BUSINESS!

AND POSITIVELY  
NO LINE-UP LIKE  
THIS FOR SHOWMEN  
EVERYWHERE!



## MEET ME AFTER THE SHOW

The Biggest Betty Grable  
Technicolor Musical in 4  
years! It's your big, big date!



## PEOPLE WILL TALK

Zanuck and Mankiewicz do  
it again in their first picture  
since "Eve"—starring Cary  
Grant and Jeanne Crain.



## MR. BELVEDERE RINGS THE BELL

The Champion Clifton Webb hit  
since "Cheaper By The Dozen"!  
From the Broadway stage  
show "The Silver Whistle."



## THE DAY THE EARTH STOOD STILL

A science-fiction exploitation  
sensation! Watch for Big news  
soon about how hep show-  
men can clean up!



## THE FROGMEN

The Underwater Commandos  
are doing sock business with  
that WAM cast—Widmark,  
Andrews and Merrill!



DAVID AND BATHSHEBA  
TECHNICOLOR

"In its first weeks at the  
Rivoli Theatre, every  
record at the house has  
been broken!"—M.P. Daily

And it's the same record-  
breaking, headline story  
in Kansas City, Atlanta,  
Atlantic City and  
Asbury Park!

THE CROWDS ARE BACK—THANKS TO 20 CENTURY-FOX!

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 184, No. 9

September 1, 1951



## The Pendulum Swings

**T**HERE are signs that not only the immediate but the long term trend in theatre grosses is upward. That is comforting news after the wide swing of the pendulum from the dizzy heights of 1946 attendance. While there is little expectation at this time that the upward movement will keep pace with the rate of climb in the years from 1939 to 1945, the upturn should continue as long as it is supported by quality product.

The industry knows that better business is not to be had simply by wishing for it, or issuing dire prophecies of doom either. The psychological factor in theatre attendance can never be overlooked. When it is popular to go to the movies, all pictures in release receive an uplift. On the other hand, in recent years it became something of a fad for many ex-patrons to boast about how long they had stayed away.

An all-industry promotion campaign such as the Movietime U. S. A. drive is a plus-factor under any circumstances; given now it should have a marked favorable influence. It is pleasant to observe that local plans for supporting the national campaign are being entered upon with genuine enthusiasm. Already a number of outstanding ideas have been proposed. The friendly rivalry of showmen striving to outdo their contemporaries for their own good and for the good of the industry is stimulating.

\* \* \*

**T**HE decision of Mr. Robert J. O'Donnell, national director, that the Movietime U.S.A. campaign be extended over a whole year instead of confined to this Fall emphasizes the fact that it is not intended to be a shot-in-the-arm therapy but rather a sustained push to help attendance. The full year drive should also tend to impress on all sectors of the industry the need for better public relations not for a week, a month or a season but always. That would be most welcomed.

From now on, as a result of that decision, Movietime U.S.A. will assume more of the character of a celebration rather than a high-pressure drive. That, too, is constructive. The public might easily resist any pointed efforts to drive them into theatres. On the other hand potential patrons should respond to favorable public relations attentions to the industry and news of outstanding attractions coming from Hollywood.

The Movietime U.S.A. slogan is "Celebrating the 50th Anniversary of the American Motion Picture Theatre." COMPO officials consulted Mr. Terry Ramsaye's history "A Million and One Nights" for the documentation of the formal establishment of the American motion picture theatre. The honor of being the first "regular" exhibitor goes to the late Thomas L. Tally who opened the Electric Theatre in Los Angeles in 1902.

\* \* \*

**T**HE current improvement in business and the promising augury for the future are due principally to strong attractions which have done so well this summer. The grosses for "David and Bathsheba," "Show Boat," "The Great Caruso," "Captain Horatio Hornblower," "That's My Boy," "Cyrano de Bergerac," "Alice in Wonderland" and others have been remarkable. The outlook of autumn releases is even more encouraging.

Crowds that have flocked to see personal appearances of

Martin and Lewis, Milton Berle and Dagmar are another proof, if another is needed, that the theatre as a place to go is more alive than ever in its history. The more popular performers become over radio, television or in personal appearances, the better are they qualified to be powerful attractions in feature films.

Symbolic of the spirit of confidence created by good grosses and prospects for better were the remarks of one of the leading exhibitors of the country, Mr. Charles P. Skouras, at a meeting of Fox West Coast Theatres last week in Los Angeles. "Never have I had greater confidence in the motion picture industry than I have today," Mr. Skouras said. "Don't let anybody fool you about the future of this business. Its place in American life is well established and assured." It is to be regretted that those same remarks were not made to the *Life* magazine reporter, who was preparing the recent anti-industry blast, instead of a prediction that 40 per cent of the theatres of the country would close down in the next five to seven years.

**I**n order to take full advantage of the opportunities for doing more business, exhibitors everywhere are placing new emphasis on advertising. The Fox West Coast slogan—"You Can't Sell 'Em—If You Don't Tell 'Em"—is to be noted in this connection. Also of vital importance to exhibition is that the new, modified National Production Authority rules remove restrictions on most modernization. While construction controls are continued, remodeling is virtually unhampered by the restrictions on steel, copper and aluminum. The old arbitrary \$5,000 limit on construction and \$2,000 ceiling on installing equipment have been discarded. Therefore existing theatres may be remodeled and re-equipped to serve in the best traditions of show business an ever growing potential audience.

The fundamentals of the business remain today as ever: pictures, showmanship and attractive theatres. As long as each of those three factors is maintained at par, the industry will prosper. When one or all three are neglected, no outside conditions need be blamed for a downward swing in receipts.

■ ■ ■

## Fights for Theatres

**T**HERE are indications that impaired box office receipts on nights of major prize fights may soon only be an unpleasant memory. On the one hand Theatre Network Television, Inc., already has contracted for the television rights to the next two important fights and on the other RKO has made a deal to distribute special films of the same fights. However, fans who want to see those fights will have to go to arenas where they are staged or to a theatre equipped with large screen television or, to a theatre that has booked the film subject.

Meanwhile broadcasters and set manufacturers are unhappy and are seeking an approach that will keep for home viewing major sporting events which in the past did so much to kindle the public's interest in television. Fight promoters now are in the position of being able to eat their cake and have it too. They are naturally anxious to help theatre television develop. Potential revenue from distribution of an outstanding fight film should more than make up the \$100,000 difference between the sum offered by the theatre television network and by a commercial sponsor for home television.

# Letters to the Herald

## Don't Kid the Public

TO THE EDITOR:

I as an exhibitor have never had the time to sit down and write my thoughts as to what the motion picture business needs. I have been too busy trying to sell motion pictures. Each week I read different comments in your publication on what different exhibitors would and would not like in the way of theatre operation, campaigns and producing of pictures. This is a fine thing, if you have time to sit down and adapt all of these things to your situation.

With the kicking around that the theatres are taking today, we have a certain amount of product that should never have been released. If it could have been properly sold to begin with, we might have a fighting chance. Hollywood all too often sells a picture by what they want the public to think is in it, and when it isn't then we exhibitors have to hide our faces. And I am tired of hiding. In other words, let's not kid the public.

I at least have an advantage that a lot of exhibitors do not. I see a picture before I play it. Time after time, I will sell it almost directly opposite from the way Hollywood would like me to and the grosses climb. I tell the public the truth about the picture and I sell it for what it's worth and not a nickel more. Let's be honest with ourselves and at the same time with our patrons. Let us hold the reins and tell the horse where to go, and not let the horse pull us around as he pleases.—**GEORGE A. SATTLER**, *Delft & Perfect Theatres, Iron River, Michigan*.

## Print Costs

TO THE EDITOR:

One of the problems in the industry is print costs. Even in the Memphis territory with very few large towns it is becoming increasingly difficult to book good small towns due to "city breaks." I also realize that it would be unprofitable for film companies to spend thousands of dollars for additional prints when there isn't a chance of getting their money back. Yet, on the other hand, it isn't right for a small town that can pay \$100 film rental to sit back and play the better pictures 120 days after a release while small neighborhood theatres paying \$35 to \$50 get them on 75 days availability. In these days of tremendous advanced (far advanced) advertising and publicity a picture becomes practically antique in 90 days . . . or so many of our patrons would have

## ROUND TABLE

To the Editor:

For some time I have intended writing you about your Manager's Round Table department. I think it is a very good job. It's "Concise, Complete and Personalized," all of which adds up to spell reader interest.

Sometimes I think exhibitors are somewhat overwhelmed with the confusion of suggestions they get as to how to better merchandise pictures but the short time it takes to read and absorb the Round Table makes it readable indeed.—**HENDERSON RICHEY**, *Director of Exhibitor Public Relations, Metro-Goldwyn-Mayer, New York*.

us believe. Also, in these days of the automobile, it's no item to drive 30 miles to a larger town to shop and at the same time see the better movies.—**JACK BOMAR**, *Wren Theatres, Little Rock, Arkansas*.

## Feed the Roots

TO THE EDITOR:

It's the hand of the woman that rocks the cradle of the world, and so it is with the smaller communities and neighborhoods that make it possible for our industry to survive. Mostly all distributors are guilty of discouraging the smaller theatres from operating profitably or buying most of their better films. Little do they realize that unless the roots are fed the branches cannot survive. Just as the people in the cities cannot live without the food the rural areas produce, neither can our industry survive by not selling (the roots) the smaller communities and neighborhoods that feed the branches of the whole unit.

Wake up, sales executives, and feed the roots so we can again have a healthy (motion picture industry) tree.—**C. V. MARTINA**, *Rialto Theatre, Albion, N. Y.*

## Get Smart

TO THE EDITOR:

Of the ten biggest grossing pictures of the past year here, there were no crime films and but one Western and it was number eight on the list. If the same condition exists in similar locations, I am wondering when the producers will get smart and govern themselves accordingly.—**R. E. PRATT**, *State Theatre, Washington, Iowa*.

## Stars Sell Pictures

TO THE EDITOR:

I wish to refer you to your editorial on Mr. Joseph Bernhard's assertion that the public is no longer interested in star values, film advertising should stress the title and nature of the story and attention to players is most important, in that order. We do not find this true in our circuit operation. There are, of course, exceptional pictures. We have found that the public has become quite choosy and we do not receive a big gross on pictures unless they have both stars and story. We still do more with a picture having name stars and average stories than a very fine story with medium stars.—**FORREST PIRTLE**, *Pirtle Circuit, Jerseyville, Illinois*.

## Proper Casting

TO THE EDITOR:

I wish Hollywood would stop miscasting a feature and stick to picking a cast that is more suitable to a story instead of playing favorites and using stars whose box office appeal is dwindling. Today is today and yesterday's stars will either have to keep up with the younger stars or they will just fade away.

They should stop making lovers out of men over 50 and teen-agers out of women who are old enough to be mothers.—**N. J. BEAUPARLANT**, *Auburn Theatre, Auburn, Me.*

## Sell the Screen

TO THE EDITOR:

Although my theatre is not in a TV area, and therefore has not felt the full impact of that sort of competition, I often wonder if the industry hasn't made too much of that monster. Film studios are doing their best to sell exhibitors on the fact that only the motion picture screen can provide the fullest possible visual entertainment. Yet the exhibitors are lax in picking up this banner; many single feature houses have gone to double features and substituted quantity for quality, and many have cut prices. These things indicate a lack of confidence.

Sell this great medium of the movies to its fullest — exploit new stars, and look around your theatre with an eye to maintaining its upkeep service and over-all showmanship. Could it be that movie exhibitors have created their own Frankenstein that is far more dangerous than TV?—**FRANCIS C. GILLO**, *Paramount Theatre, Cedar Rapids, Iowa*.



# MOTION PICTURE HERALD

September 1, 1951

# ON THE HORIZON

*Developments and trends that shape the motion picture industry's future.*

**MOVIE TIME U.S.A.** grows as it rolls across the nation Page 13

**TERRY RAMSAYE** Says—A column of comment on matters cinematic Page 18

**FOURTEEN** Hollywood talent camp shows ready to serve Page 18

**WARNER** Brothers named **Pioneers** of the Year by industry group Page 19

**20TH-FOX** reports 26-week net profit of \$1,071,113 Page 19

**OPTIMISM** expressed in future of screen at FWC meet Page 22

**INDUSTRY** asks easing of provisions of Taft-Hartley law Page 22

**HOLLYWOOD** cameras roam about the globe in location shooting Page 23

**MAYER** answers "Life" magazine attack with a few facts and figures Page 24

**ALLIED** prepares plans for annual convention in New York Page 24

**BOX OFFICE** Champions for the month of August Page 25

**BRITISH** find entertainment tax receipts off in four months Page 25

**PALACE** on Broadway going back to old two-a-day vaudeville Page 28

**NPA** approves applications for construction of 35 theatres Page 28

**NATIONAL SPOTLIGHT**—Notes on industry personnel across country Page 35

## SERVICE DEPARTMENTS

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**Managers Round Table** Page 41

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**What the Picture Did for Me** Page 39

## IN PRODUCT DIGEST SECTION

**Showmen's Reviews** Page 997

**Release Chart** Page 999

► **Movietime U. S. A.**, generating unprecedented enthusiasm among exhibitors at the local level, is already reaping secondary benefits in the shape of renewed zest and showmanship in distributor and circuit home offices. Looks like a happy autumn!

► Under the latest N.P.A. orders purchase of theatre equipment is limited only by availability. In other words what exhibitors locate at their equipment supply dealers or manufacturers may be bought and installed without any restrictions. For at least some time most equipment and supplies should be in stock. Eventually everything made wholly or partially out of critical metals may be hard to find.

► Television's coming-of-age with the inception of nation-wide telecasting late this month should enable the film industry to size up the video threat at its peak and lay plans unconditioned by ifs, ands, buts and loose talk of corners to be turned.

► Look for Hollywood Chairman Samuel J. Briskin to oversubscribe his quota of 200 film personalities to tour the nation during COMPO's Movietime U.S.A. campaign.

► The joint convention of Mid-South Allied and Tri-States Theatre Owners, affiliated with TOA, scheduled for October 16 and 17 in Memphis may set a pattern for similar meetings elsewhere. Out of such Allied-TOA meetings could come much good for industry public relations on the local and national levels, and ultimately in tackling certain kinds of trade practice problems.

► The industry has reasonable grounds for hope that before the end of September the last of the public hearings on alleged Communism in Hollywood by the House Un-American Activities Committee will be over. Investigations have been made and hearings held intermittently for four years.

► The Oklahoma City plan in which high school students will be issued identity cards by school authorities and cooperating theatres will extend a special admission price will be watched carefully by exhibitors and educators elsewhere. The purposes of the plan are to provide good entertainment at a reasonable price and to encourage attendance among teenage groups.

► Newspapers throughout the country are announcing or considering boosts in advertising rates. Showmen need to be alert to do what they can to prevent amusement advertising to be set at even more discriminatory levels.

► Unless exhibitors increase pressure on their Senators it is likely that the House-approved amendment exempting so-called "non-profit" entertainments from the twenty percent Federal Admission Tax will be approved.

► The Advertising Code of the Motion Picture Association of America seems headed for trouble on account of the new flood of Howard Hughes' "art".

► The Foreign Film Advisory Unit of the Motion Picture Association in the future will offer its help only to pictures that qualify for a Production Code certificate.

**FIRST WINNERS** of the **BETTER THEATRES Manager of the Month Awards** are announced this week. Honored are **E. Y. Stafford**, manager, **E. M. Loew's Miami Drive-In**, Miami, Florida, and **Walter W. Wehr**, owner-manager, **Park Theatre**, Pleasantville, New Jersey. For details of their outstanding activities see pages 20 and 21 of the **BETTER THEATRES** section published with this week's **Motion Picture Herald**.

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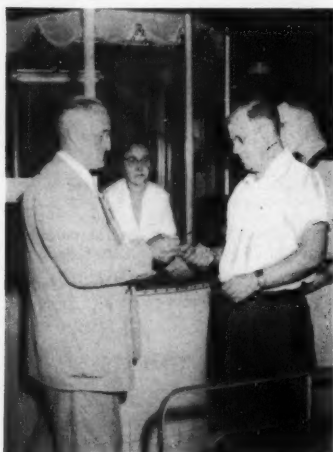


# This week in pictures



WARNERS' "Jim Thorpe—All American," the story of the great Indian athlete, last week had a tri-city premiere to record business in Oklahoma City, Muskogee, Okla., and Carlisle, Pa. At left is part of the crowd that watched the opening festivities, including a five-city marathon footrace, in Muskogee.

GEORGE PROCTOR, below left, owner manager of the Ritz theatre in Muskogee, sells tickets to eager patrons for the opening of "Jim Thorpe." Mr. Proctor 36 years ago bought film direct from Harry Warner, then selling First National pictures.



GOING into its third week at the Fine Arts theatre in Los Angeles, Paramount's "A Place in the Sun" was drawing lines like this—the answer to "How's business?" The picture opened this week to comparable business at the Capitol in New York.

FIVE-STAR PREMIERE, right. Howard Hughes' "His Kind of Woman" opened at the Roosevelt, Chicago, last week with Jane Russell, Robert Mitchum, Vincent Price, Marjorie Reynolds and Tim Holt making personal appearances. The demand for seats changed the schedule of the star appearances from one to two shows.





FOX WEST COAST last week with great fanfare opened its newest theatre, a 1,033-seat showplace in Venice, Cal., built at a cost of \$450,000. Hollywood stars, headed by George Jessel, master of ceremonies, took part in the opening which included a two-hour street entertainment for the more than 10,000 fans who couldn't get into the theatre. At right is a general view of the opening and above George Jessel is greeted by George Bowser, general manager of the circuit, representing Charles Skouras.



CHARLES SKOURAS, president of National Theatres, addresses Fox West Coast managers at a circuit meeting last week, expressing optimism for the future of the industry and in particular for a record breaking autumn and winter season. See page 22.



DAVID GOLDING, right, this week was named director of advertising and publicity for Samuel Goldwyn Productions. For the past two and one-half years Mr. Golding was eastern publicity director for 20th Century-Fox. He will assume his duties September 4.



HONORING European chiefs. Phil Reisman, RKO vice-president in charge of foreign distribution, is host to Joseph Bellfort, European general manager and Elias Lapinere, sales manager, at the 21 Club. Clockwise: Mr. Reisman, Ned E. Depinet, Robert Mochrie, Mr. Lapinere, Sol Schwartz, William Clark and Mr. Bellfort.

COLEEN GRAY, left, British film star visiting New York, inspects the British Information Service's exhibit on the Festival of Britain at the New York Public Library.



NEW YORK crowds storm the Rivoli theatre, where a new box office mark topping anything ever to play the house was set by "David and Bathsheba" in its 11th day of capacity business, after all-time records were set in its first week.



KANSAS CITY capitulates to Darryl F. Zanuck's "David and Bathsheba." The Technicolor epic is topping all previous high grossers at the Orpheum theatre as midwest movie-goers hail the magic of the Biblical saga.

ATLANTA, below, gives 20th Century-Fox's "David and Bathsheba" the biggest welcome ever accorded a motion picture in the history of the city, with continuous lines outside the Paramount's box office sending the theatre's business soaring to "Gone With the Wind" heights.



(Advertisement)

# MOVIETIME U. S. A. DRIVE GROWS AS IT ROLLS

## Exhibitors Enthusiastic as Local Committees Meet to Map Plans, Finances

The motion picture industry was this week engaged in applying two favorite terms of yesteryear—"stupendous" and "colossal"—to its newest and biggest production: Movietime, U.S.A.

The industry in whole and in part has had drives and campaigns in the past of one kind or another, but it has become obvious in the past few days, that the all-industry box-office and public relations drive sponsored by the Council of Motion Picture Organizations, has captured the imagination of exhibitors, distributors and producers—and all the other big and little fellows in the industry—as nothing else in recent memory.

## Advance Publicity Affecting Industry and Public Now

The advance preparation and publicity in behalf of Movietime, U.S.A.—which isn't to start officially until the end of September—has already had the desired effect on the people having an interest in motion pictures: those making them, those selling them, those showing them, and, most importantly, those watching them.

A sample of the enthusiasm generated by the project, was the rally which took place this week in Atlanta, Ga., attended by some 3,000 persons, addressed by Robert J. O'Donnell, the drive's national director, and Arthur L. Mayer, COMPO executive vice-president. And the situation wasn't much different in other key cities.

In New York, where the national headquarters of the Movietime project is located, air mail letters, telegrams and long distance phone calls kept coming in and going out as preparations reached a fever pitch. This week, Charles E. McCarthy, coordinator of publicity, advertising and exploitation, said that the Movietime press-book and various accessories necessary for the drive at the national and local level would be available on or about September 10 at all offices of the National Screen Service.

## Financial Contributions Beyond Expectations

As for the financial contributions being made and pledged by exhibitors in all parts of the country to finance the local campaigns that will be part of the national drive, Mr. McCarthy said the results were "astonishing—way beyond expectations." On the basis of this reaction by exhibition which has gone far beyond the hopes of even the most optimistic, Mr. McCarthy said it would be impossible to speculate on what the final expenditure by the entire industry for Movietime would be.

Meanwhile, it was announced in New

## IT'S "MOVIETIME" IN DIXIE U. S. A.

— CO-STARING —  
MR. AND MRS. EXHIBITOR AND MR. AND MRS. DISTRIBUTOR

**DARING  
PLOTS  
REVEALED**

**Joy Strand Theatre**  
229 BARONNE STREET NEW ORLEANS, LA.  
THE TIME: 9:00 A. M. TILL 11:00 A. M.  
**THURSDAY AUGUST 30TH**

**Super Colossal  
ADVERSITY  
OVERCOME**

COME WITH YOUR SLEEVES ROLLED UP—IT'S WORK TIME FOR ALL ...  
YOU'LL GET THE TOOLS

"D" DAY FOR DIXIE'S GREAT BOX OFFICE BONANZA

CAMPAIGN OUTLINE BY "NO-HOLDS-BARRER, STRAIGHT-FROM-THE-SHOULDER,  
TEXAS KID" R. J. (BOB) O'DONNELL, NATIONAL CHAIRMAN

## "MOVIETIME" IN DIXIE U. S. A.

This is the unusual invitation received by exhibitors and other industry personnel to attend the Movietime meeting in New Orleans this week. The "show" was a sellout.



At the distributor salesman's indoctrination breakfast in Dallas, Texas, a sales demonstration is performed by (left) Frank Ruel of Paramount and Bob Euler, handling publicity.

York that Lynn Farnol, public relations director for the Organization of the Motion Picture Industry of New York City, has been appointed to handle the campaign as it relates to New York exhibitors. One other announcement was that Mr. Mayer would discuss the Movietime campaign in an interview with Bill Leonard over his Columbia Broadcasting System program on Labor Day.

A meeting for industry personnel in the Greater New York area will be held Thursday, September 6, at 9:30 A.M., at the RKO 58th Street theatre, New York.

Mr. O'Donnell and Mr. Mayer, while sweating over the actual arrangements of

special events for the opening of the campaign and those that will take place in the ensuing months, were making as many appearances as possible at meetings in various spots to drum up and keep the enthusiasm going, and to report on the latest developments. This week Mr. O'Donnell and Mr. Mayer attended the Atlanta meeting then left for Jacksonville and New Orleans.

The year-long celebration, which is keyed to the 50th anniversary of the opening of Tally's Electric Theatre in Los Angeles—the first theatre in the U.S. devoted to the exclusive showing of motion pictures—will have as one of its major events a motion

(Continued on page 16)





## COLUMBIA PROVES EXHIBITORS RIGHT

"Different" Pictures Only Ones  
Now Doing Real Business  
Claim Top Showmen

"PICKUP", "MAGIC FACE" EXAMPLES CITED

Unusual Quality of Pics, Campaigns  
Credited for Outstanding  
B.O. Business

Watch Harrisburg,  
Springfield,  
Hartford,  
Reading

Swell in  
Cine

Mobs in  
Minneapolis!

Boys in  
Boston!

Pretty  
in  
Providence!

Socks in  
Schenectady!



*Rock  
Camp*

*Admission  
to the  
show*

*Handed out  
in the  
auditorium*

*Sensational  
in Chicago!*

SEE SCANDAL SLAYING OF HITLER  
IN SIN-RIDDEN BERLIN

after shameless  
champagne party!

COLUMBIA  
PICTURES  
PRESENTS

# THE MAGIC FACE

SEE killer role Reich  
from Hitler's love nest!

SEE strange pastimes  
bring smiles to the thin  
lips of the Elite Guard!

SEE secret meetings  
where a faker sits in  
Hitler's sun—and plots  
the downfall of the Reich!

HITLER'S WOMAN  
SWEARS STORY TRUE  
—and COLUMBIA  
PICTURES will pay  
**\$10,000**

to the first person who  
can authentically dis-  
prove this amazing  
supernatural

As told by WILLIAM L. SHIMER

# WOULD YOU "PICK UP" THIS GIRL?

A whistle, a wink,  
a smile — and you've  
started something  
you can't stop!

COLUMBIA  
PICTURES  
presents

## PICKUP

starring  
Dorothy MICHAELS • Hugo HAAS • Allan NIXON • Howard CHAMBERLIN

with Jo Carroll Donelson • Screen Play by Hugo Haas and Arnold Phillips • Produced and Directed by HUGO HAAS • Co-Producer—Edgar E. Walden

Remember... COLUMBIA  
MEANS  
BUSINESS

*Bang-up  
in Buffalo!*

# MOVIETIME

(Continued from page 13)

picture exposition which will be held at the Grand Central Palace in New York in the spring. Following its New York appearance, it is planned to take the exposition on tour to other major cities in the U.S.

That the industry's new esprit de corps was also making itself felt in the nation's press was evident by the play given by metropolitan newspapers to the stories about Movietime, and indirectly, by various editorial notations — such as the half-column editorial that appeared in the *Meriden Daily Journal* promoted, it is understood, by Tony Masella, manager of Loew's Poli Palace at Meriden, Conn., that the industry was on the threshold of its greatest accomplishments.

## "Grass Roots" Areas Speed Preparations

However, by far the most important part of the preparatory work was being done at the local level, in the so-called "grass roots"

Following is a report of the activities taking place in behalf of Movietime in the various exchange cities:

**DALLAS**—Last week, one of the final meetings was held for "Movie Time in Texas," the state campaign being conducted by Col. H. A. Cole and Mr. O'Donnell, in Dallas. A special Indocination Breakfast was held for distributor salesmen who were briefed on their dealings with exhibitors. The campaign was officially scheduled to open this week and was to last two weeks, ending on the eve of the "premiere" of Movietime, U.S.A.

**MEMPHIS**—M. A. Lightman, Sr., has been appointed general chairman for the Mid-south campaign and a meeting was scheduled to take place this week at the Malco theatre in Memphis with Mr. O'Donnell as guest speaker. On Mr. Lightman's committee are representatives for West Tennessee, Memphis, Mississippi, Arkansas, Theatre Owners of Tennessee, Allied of Mid-south, the distributors and supply houses.

**PITTSBURGH**—A kickoff meeting for the area is scheduled for September 7 at the William Penn hotel in Pittsburgh with Mr. O'Donnell attending. Co-chairmen for the Western Pennsylvania and Western Virginia territory are John H. Harris, Fred Beedle, and M. A. Silver. More than 300 exhibitors, exchange managers and salesmen are expected at the meeting.

## Exchanges Close, Some 800 at Dallas Meeting

**DENVER**—The exchanges were closed in Denver last Friday as some 800 attended the Movietime meeting at the Denham theatre to hear Mr. O'Donnell, Rev. Bill Alexander and Pat McGee, who is general chairman for the Denver area.

**ALBANY**—On September 4, Tuesday, all the exchanges will close for two hours to permit film industry executives and employees to attend the local rally at the Delaware theatre with Mr. O'Donnell in attend-



Movietime, New England, U.S.A. committee greets Robert J. O'Donnell, Movietime's national director, third from right. In usual order, E. X. Callahan, Martin J. Mullin, Mr. O'Donnell, Samuel Pinanski and Nathan Yamins.

ance. Pledges of contributions are coming in at a good rate according to Harry Lamont and Jack Goldberg, co-chairmen. The meeting is designed "for all employees of the industry and their families in the exchange district."

**BOSTON**—Representatives of some 400 New England theatres attended the meeting for Movietime, New England, U.S.A. which featured talks by Mr. O'Donnell, Mr. Mayer, Robert Coyne, special COMPO counsel, and co-chairmen Martin Mullin, Samuel Pinanski, Nathan Yamins and E. X. Callahan. Financing is as follows: First-run theatres, five cents per seat; subsequent runs, three cents; all other situations, two cents; drive-ins 7½ cents per car.

**DES MOINES**—A. H. Blank and Leo Wolcott have been named co-chairmen of the Iowa group that will get and keep the Movietime campaign going. Members of the publicity, executive, finance and distribution committees have also been appointed.

**NEW ORLEANS**—The following were elected at a preliminary Movietime in Dixie, U.S.A. meeting held at the 20th-Fox screening room: L. C. Montgomery, general chairman, MacConnet and Joy Houck, exhibitor



At the Minneapolis meeting, Robert J. O'Donnell, center, talks with Benjamin Berger, left, and H. B. French.



In Chicago, John Balaban, left, and Jack Kirsch, next to him, meet with Robert J. O'Donnell and Arthur L. Mayer, COMPO executive vice-president, at the Movietime gathering.

vice-chairmen, and C. J. Briant and George Fabst, distributor vice-chairmen. A meeting was to be held this week at the Joy Strand theatre with the exchanges closed for two hours.

**CINCINNATI**—All branches of the industry attended the Movietime in Ohio, U.S.A. meeting held at the Variety Club headquarters last week. Mr. O'Donnell attended, as did Mr. Coyne. Maurice White, Midstates area chairman, presided.

**BUFFALO**—The Buffalo kickoff gathering, to be attended by Mr. O'Donnell, will be held at the Erlanger theatre September 10. David Miller is chairman of the distributor committee, and William Dipson of the exhibitor committee.

**INDIANAPOLIS**—Keith's theatre was the scene of an enthusiastic meeting attended by more than 800 film men last week. Speakers included Mr. O'Donnell and Mr. Coyne. W. A. Carroll is exhibitor chairman, and G. R. Frank and Thomas McCleaster, distributor co-chairmen.

**BALTIMORE**—Opening meeting still in planning stage. C. Elmer Nolte, Jr., has been appointed chairman of the Maryland portion of the drive, with Joseph G. Smart and Meyer Leventhal as co-chairmen. The meeting will be held in a downtown theatre, still to be announced.

**CHICAGO**—A preliminary meeting was held last week at the Blackstone hotel, presided over by John Balaban and Jack Kirsch, co-chairmen, and addressed by Mr. O'Donnell and Mr. Mayer. A mass meeting has been called for Monday morning, September 10 at the Esquire theatre.

## MOVIETIME TIMETABLE

According to Robert J. O'Donnell, national director of the Movietime U.S.A. drive, the campaign will be launched in the following way:

1. On September 24, the Lux Radio Theatre will present as its one-hour program "A Salute to the Industry," and will feature six scenes from six un-released features.

2. On October 1 there will be launched a nationwide newspaper advertising campaign to cost approximately \$400,000 and listing and exploiting 20 outstanding pictures.

3. Starting October 8, there will be a four-day personality campaign when stars, writers, directors and producers will lunch with state governors. Later, these personalities will fan out to the principal cities and towns for visits with newspaper editors and to make radio appearances. There will be no theatre appearances.

FROM COLUMBIA  
JUST WHAT THE  
SHOWMAN ORDERED...

THE SERIAL  
WITH THAT  
EXTRA  
SOMETHING

Jules Verne's

# Mysterious Island

CAPTAIN  
HARDING'S  
FABULOUS  
ADVENTURES

with **RICHARD CRANE**  
as Captain Harding

**MARSHALL REED** • **KAREN RANDLE** • **RALPH HODGES**  
as Pencroft as Rulu as Bort

**HUGH PROSSER** • **BERNARD HAMILTON**  
as Gideon as Neb

Screen Play by **LEWIS CLAY**, **ROYAL K. COLE** and **GEORGE H. PLYMPTON**  
Story, "L'ILE MYSTERIEUSE", after the novel by **JULES VERNE**

Produced by **SAM KATZMAN** • Directed by **SPENCER BENNET**

IT'S GOT ALL THE EXTRAS...  
EXTRA out-of-this-world story  
and setting...  
EXTRA out-of-the-ordinary ex-  
ploitation potential.  
PLUS Jules Verne's sensational  
pre-sold audience...

THAT ADD UP TO THE EXTRA SOME-  
THING THAT MAKES ALL THE DIFFER-  
ENCE FOR FAN AND SHOWMAN ALIKE!



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# Terry Ramsaye Says

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HOME from two hours of air conditioned lulling luxury in an opera seat cushioned for the broad-minded, I rise to a point of programming. It was "Nature's Half Acre" and "Alice in Wonderland," two gems of the best art of Disney. What order of showmanship is this that packages these pictures together?

This customer feels somewhat like he had had a slice of deeply frosted Lady Baltimore cake, and two ice cream sundaes, with a banana split between.

"Nature's Half Acre" fills the screen with the real wonders of nature fascinating with their delineation of the madly complex affairs of creation, caterpillars into butterflies and fascinating sped-up time-interval pictures of the growth of flowers, all in exquisite and often somewhat supernatural colors. Indeed there is a *real* world of fantastic wonders under our feet and all about.

Then comes "Alice" and her wonderland, creation of fantasy somewhat and occasionally derived from the classic of the same title. It too, is wonderful and laden with whimsy, but wonders on "Half Acre" that have gone before have taken the edge off by fact that must make the fanciful antics of the Walrus and the Carpenter seem almost normal and reasonable. The young minds of the audience must come away confused, and the adults cloyed. That is not programming.

THE RITUALISMS of showmanship reach everywhere. Just now comes a demonstration among the tools of war. The British technicians have brought forth a new army rifle of 28 calibre, high velocity, high accuracy and deep penetration and with almost double the fire-power of such arms as our Garand or the conventional British Lee-Enfield. It is however of most unorthodox design. So comes the weighty and profound objection of high officers that it is not suitable for "presentation of arms" at inspections and like ceremonies. Some of the earliest automobiles had a dashboard with a socket for a buggywhip.

MR. BENNETT CERF, cerf-casting again for a big mail for his fun column in *This Week*, 420 Lexington Ave., New York, says he wants a name for his new country estate, and is off on a discussion of place names of all sorts. He statistically comes up with the assertion that there are 121 towns named for Washington and 33 Franklin. Wonder why he left out Lincoln? Washington was a solemnly stolid fellow of careful words.

Franklin was smart and full of wisecracks, so was Lincoln.

Mr. Cerf has a lot of fun about an unnamed Hollywood magnate who surveyed the wife-invited housewarming crowd at his new deep canyon hideaway and on the spot renamed it Rancho Bar None. That's good because I put it into circulation at a cocktail hour several years ago. It came as a sequel to the late Ring Lardner's device in his fading days of calling his Easthampton retreat on Long Island "No Visitors."

It is the writer's personal observation, as a wanderer-by-motor, that there are too many important towns called Springfield, too many Mud Lakes and far, far too many farms named "Twin Maples." With his fondness for place names, his Connecticut acres, split by a highway, is Tinkers Green by inheritance with title on the residence side and Tinker's Dam on the other side with pond and garden. Mail comes both ways.

Just now I'm collecting names of Drive Ins. Got any good ones?

A BIG PRODUCER has a big and spectacularly luxurious yacht. The charming star is playing the de luxe straw hat stands in New England. The big yacht cast anchor in a Connecticut harbour for a weekend, and a member of the twelve-man crew was detailed as a guard to insure the indicated, discreet privacy. However, a crowd of weathered natives assembled on the adjacent wharf. The guard growled. "Them folks wants to be let alone—what you call incognito—see!" After a pause the crowd developed a spokesman. "Let 'em incog all they want to—we don't care who they are—we're looking at the fancy boat."

THIS TALKY INDUSTRY may take cognizance of the big upward movement in telephone rates. There are at least ten applications of Bell System companies for rate increases. Some states, just recently Arkansas and Oklahoma, have granted increases. The movement is probably justified, what with taxes, labour scales, and the never ending programs of expansion by demand. Industry, foul and fair, in general tends more and more to depend on the telephone—partly in view of the fact that while now and then a wire may be tapped, it is not practical to subpoena or raid files of conversations gone with the wind—not like correspondence and telegrams.

## 14 Hollywood Camp Show Units Ready

At least 14 Camp Show units, recruited from Hollywood talent, will be playing to soldier audiences overseas by March 1, 1952, it was announced last week by James Sauter and Lawrence Phillips, president and vice-president respectively of Camp Shows, Inc. Two troupes have just returned from Korea.

One of them is a revue headed by Jack Benny and including Errol Flynn, Marjorie Reynolds, Benay Venuta, Delores Grey, guitarist Frankie Remely and Harry Kahne. The other group was headed by Jennifer Jones. Farley Granger and Shelley Winters will leave on a morale junket in the fall. All the talent was recruited through the Hollywood Co-ordinating Committee.

A six-act revue is due to leave for Korea September 7, with another due to follow early in November. That month also will see units in Europe and Alaska. Variety artists from all entertainment media are being lined up for companies slated for Korea and Alaska around December 1.

In mid-December, an entertainment group will be dispatched to Europe. On January 1, February 1 and March 1, companies are scheduled to start performing in Korea and Alaska with another in Europe early in February. Currently, there are five Camp Shows groups entertaining soldiers in Korea, Alaska and the U.S.A., with another unit having just left to play bases and camps in the U.S.

### Coast Hearings May Wind Up Red Probe

A "week or more" of hearings in Los Angeles some time after Labor Day will probably end the House Un-American Activities Committee four-year investigation of Communism in Hollywood, Committee counsel Frank S. Tavenner, Jr., predicted in Washington last week. Committee chair will head the five-man sub-committee when it sits in the Federal Building, Los Angeles, to tie up the loose ends in the probe. If, in the course of the hearings, any new leads are turned up, the investigation might get a new lease on life, Mr. Tavenner said. The hearings probably will be held day and night.

### Maco to Buy Ruben Interest in Circuit

Minnesota Amusement Company has entered into an agreement with Edmund R. Ruben to purchase his interest in the Welworth Theatres of Wisconsin, Inc., it was announced last week by Harry B. French, president of Minnesota Amusement. The Wisconsin Welworth Company, which has been owned jointly by Minnesota Amusement and Mr. Ruben, operates the Hollywood and Fifth Avenue theatres in La Crosse, Wis.



## **Fox Net for 26 Weeks \$1,071,113**

Net earnings of \$1,071,113 after all charges were reported last week by Twentieth Century-Fox and all subsidiaries, including National Theatres Corp. and the Roxy theatre, for the 26-week period ended June 30, 1951.

After deducting dividends on prior preferred and convertible preferred stocks, the consolidated net earnings amounted to 30 cents per share on 2,769,320 shares of common stock outstanding. The preferred stocks were both retired in full July 13, 1951.

Consolidated net earnings after all charges reported by the corporation for the comparable period in 1950 were \$4,683,581, which included income of prior years of \$1,525,841 from countries with currency restrictions. After deducting preferred dividends, the 1950 total amounted to \$1.59 a share on the 2,769,161 shares of common stock then outstanding.

The company declared a quarterly cash dividend of 50 cents per share on the outstanding common stock, payable September 29, 1951 to stockholders of record September 7.

For the second quarter ended June 30, 1951, the consolidated net earnings after all charges came to \$196,337 or three cents per share of common stock. Earnings for the same period last year were \$2,842,551, including income of prior years of \$1,525,841 from countries with currency restrictions. The 1950 total equalled 98 cents per share of common stock. Earnings for the first quarter of 1951 amounted to \$874,776.

The statement showed that for the first seven weeks of the third quarter, film rentals had increased 11 per cent over the same period in 1950 and theatre receipts are now making a better comparison with those of a year ago than at any other time during 1951.

### **Loew Trust Decree Talks Will Resume Shortly**

The negotiations between Loew's and the Justice Department for a consent decree that would bring an end to the anti-trust litigation probably will be resumed after Labor Day, it was stated last week in Washington, by Government officials. The talks have been practically non-existent through the summer. Loew's is the only one of the major companies named in the original suit that has still to settle with the Justice Department.

### **Baseball as Benefit**

Eddie Cantor and Fred Allen will captain the Hollywood and Broadway teams for the comedy softball game to be staged at the Polo Grounds in New York Thursday, September 6, as a benefit for United Cerebral Palsy.

## **NAME 3 WARNER BROTHERS AS PIONEERS OF THE YEAR**

The three Warner brothers — Harry M., Jack L., and Albert — have been voted "pioneers of the year" by the Motion Picture Pioneers, Inc., Jack Cohn, president of the veteran organization, announced in New York Wednesday.

This marks the first time in the history of the group that more than one individual has been honored by the Pioneers. Previous awards have gone to the "pioneer of the year."

The vote naming the Warner brothers as recipients of the twelfth annual award was taken at a meeting of the Pioneers' board of directors and was unanimous.

Leaders of American industry, including top figures in the motion picture field, will gather at the annual dinner of the Motion Picture Pioneers on the Starlight Roof of the Waldorf-Astoria in New York in mid-November to pay tribute to the three brothers. They will be given a special plaque from the Pioneers, and each of the brothers will receive an individual "pioneer of the year" scroll.

The dinner occasion also will mark the induction of the class of '51 to Pioneers membership.

### **All Confidential Reports Branches Are Closed**

John J. O'Connor, board chairman of Confidential Reports, Inc., last week reported that all branches had been closed with a distributor's branch manager appointed in each branch city as trustee to assume responsibility for the disposition of CRI local physical property and leases. Harold L. Groves, vice-president, and Harold Saxe, comptroller, have been designated by the CRI board to wind up the corporate business of the company. All field staffs have been paid, including severance pay.

### **20th-Fox Switches Two Dates on Release Program**

A revision in the Twentieth Century-Fox release schedule has advanced the release of "Man of Two Worlds," in Technicolor starring Tyrone Power, from December to November. Al Lichtman, director of distribution announced in New York last week. "Kangaroo," starring Maureen O'Hara and Peter Lawford, will go out to the theatres in December instead of November.

### **Gandhi's Son to Make Films On Late Indian Leader**

At least four 20-minute short subjects and one feature picture on the philosophy and life of Mahatma Gandhi will be made from newsreel clips of the late Indian leader, Devadas Gandhi, his son, revealed in New York this week. At a luncheon given in

According to Mr. Cohn, the 1951 award, highest the industry can bestow on its veteran leaders, goes to the Warner brothers, who are currently celebrating their Silver Anniversary of Talking Pictures. Their career in the industry began in Youngstown, Ohio, in 1905, with the acquisition of an early motion picture projector and "The Great Train Robbery." This was followed by the opening of their first theatre in New Castle, Pa. In 1917, they produced a screen version of Ambassador James W. Gerard's "My Four Years in Germany" which grossed almost \$1,000,000, and thereby surprised the Ambassador most of all.

While making silent films, the Warners experimented with sound and, in 1926, with the cooperation of the Western Electric Co., the Bell Telephone Labs., RCA Victor and others, they introduced the first talking picture program to the public, to be followed by such historic films as "The Jazz Singer," "Lights of New York" and "Gold Diggers of Broadway."

Recipients in recent years of Motion Picture Pioneers' award were G. S. Eysell in 1948; Cecil B. DeMille in 1949, and Spyros P. Skouras in 1950.

his honor by the Motion Picture Association of America, Mr. Gandhi said he is gathering newsreel footage of his father in this country for the documentaries which will be compiled and edited in India. Pandit Nehru and other Indian leaders will provide the commentary. MPAA is assisting Mr. Gandhi in his mission.

### **Theatre Guild to Sponsor "The River" Presentation**

For the third time in its history, the Theatre Guild will sponsor the presentation of a motion picture, Jean Renoir's "The River" in Technicolor and being released by United Artists. The other two Guild presentations were "Henry V" and "Hamlet." The film was made entirely in India and will have its world premiere at the Paris theatre in New York September 10, following which it will be shown on a reserved seat basis. Guild sponsorship means that the film will be offered to some 250,000 subscribers in 21 U. S. cities.

### **Open Realart Exchange**

Organization of Realart Film Exchange of New York, Inc., Al Broder, president, was announced last week. Located in the Film Center Building, 630 Ninth Ave., New York, the exchange will open September 4. Jack Bellman has been appointed sales manager. Carroll Puciato is vice-president and general manager of exchange operations of Realart Pictures. He will continue his headquarters at the Realart home office.



# NOVEMBER'S IMPORTANT PLAYING TIME DEMANDS THE IMPORTANT ATTRACTIONS OF PARAMOUNT'S **MORE BETTER, BIGGER PICTURES**

And for your immediate requirements, play all the ten champion grossers available now and in October in Paramount's List With The Boxoffice Lift:

DATE	TITLE	CAST
JULY	<small>PINE and THOMAS</small> <b>Passage West</b> <small>COLOR BY TECHNICOLOR</small>	JOHN PAYNE DENNIS O'KEEFE ALLEN WHELAN
	<small>BILLY WILDER'S</small> <b>The Big Carnival</b>	KIRK DOUGLAS JAN STERLING
AUGUST	<small>HAL WALLIS</small> <b>Peking Express</b>	JOSEPH COTTEN CORINNE CALVEY EDMUND GWEHN
	<small>HAL WALLIS</small> <b>That's My Boy</b>	DEAN MARTIN JERRY LEWIS
	<small>NAT HOLT'S</small> <b>Warpath</b> <small>COLOR BY TECHNICOLOR</small>	EDMOND O'BRIEN DEAN JAGGER FORREST TUCKER HARRY CAREY Jr.
SEPTEMBER	<small>FRANK CAPRA'S</small> <b>Here Comes The Groom</b>	BING CROSBY JANE WYMAN FRANCHOT TONE ALEXIS SMITH
	<small>GEORGE STEVENS</small> <b>A Place In The Sun</b>	MONTGOMERY CLIFT ELIZABETH TAYLOR SHELLEY WINTERS
	<small>PERLBERG and SEATON'S</small> <b>Rhubarb</b>	RAY MILLAND JAN STERLING
OCTOBER	<small>PINE and THOMAS</small> <b>Crosswinds</b> <small>COLOR BY TECHNICOLOR</small>	JOHN PAYNE RHONDA FLEMING FORREST TUCKER
	<b>Darling, Now Could You!</b>	JOAN FONTAINE JOHN LUND MONA FREEMAN
NOVEMBER	<small>GEORGE PAL'S</small> <b>When Worlds Collide</b> <small>COLOR BY TECHNICOLOR</small>	<small>The producer of "Destination Moon" has made this new, and startling interplanetary adventure . . . .</small>
	<b>Submarine Command</b>	WILLIAM HOLDEN HANCO OLSON WILLIAM BENDIX
	<small>WILLIAM WYLER'S</small> <b>Detective Story</b>	KIRK DOUGLAS ELEANOR PARKER WILLIAM BENDIX CATHY O'DONNELL
DECEMBER	<small>PINE and THOMAS</small> <b>Hong Kong</b> <small>COLOR BY TECHNICOLOR</small>	RONALD REAGAN RHONDA FLEMING
	<b>???Nope Comedy</b> <small>(TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLLS)</small>	BUD HOPE HEDY LAMARR



## SPECTACLE OF INTERPLANETARY THRILLS!

Most amazing of all science-fiction entertainment. From the producer of "Destination Moon."

# WHEN WORLDS COLLIDE

Color by **TECHNICOLOR**

Produced by

Directed by

**GEORGE PAL • RUDOLPH MATÉ**

Screenplay by Sydney Boehm

Based on a novel by Edwin Balmer and Philip Wylie



The Korean adventure of the U.S.S. Tiger Shark—Filmed in co-operation with the U.S. Navy and the Department of Defense.

# SUBMARINE COMMAND

Starring

**WILLIAM HOLDEN • NANCY OLSON**  
**WILLIAM BENDIX • DON TAYLOR**

A **JOHN FARROW** Production • Produced by **JOSEPH SISTROM**

Directed by **JOHN FARROW** • Story and Screenplay by Jonathan Latimer



The tense, terrific Broadway hit-play becomes a screen attraction of top boxoffice stature.

**KIRK DOUGLAS • ELEANOR PARKER • WILLIAM BENDIX** in

**WILLIAM WYLER'S** PRODUCTION OF **SIDNEY KINGSLEY'S**

# Detective Story

Also starring **CATHY O'DONNELL**

Produced and Directed by **WILLIAM WYLER** • Screenplay by **PHILIP YORDAN**  
and **ROBERT WYLER** • Based on the play by **SIDNEY KINGSLEY**

# OPTIMISM KEY *Seek Eased* AT FWC MEET *Labor Law*

## **Skouras Voices Complete Confidence in Product and Theatre Future**

LOS ANGELES: Unlimited optimism, based on forthcoming product and current performance, marked the general meeting here last week to launch the 16th annual national autumn drive of Fox West Coast Theatres.

Held in the company's home offices, the meeting was attended by 250 theatre managers, district managers, bookers, film buyers, advertising-publicity men, real estate, purchasing and merchandising personnel.

### **"Place Is Established"**

Charles P. Skouras, president of National Theatres, expressed the spirit of the circuit men when he said: "Never have I had greater confidence in the motion picture industry than I have today. Don't let anybody fool you about the future of this business. Its place in American life is well established and assured. The beautiful, capacious theatre, with its superior sound and projection, colorful surroundings and ample parking facilities, will continue as the finest medium of entertainment for the public."

Citing the new product to be released in the next six months, and his organization's enthusiasm to showmandize it, Mr. Skouras said he could not forecast anything but a bright picture for the industry. However, he warned against over-confidence on the part of any individual.

**Divorcement from Twentieth Century-Fox, he anticipated, will take effect some time around June, 1952, and he estimated that National Theatres at that time will be left with about 450 houses.**

Discussing the Swiss Eidophor television equipment, which 20th-Fox and National Theatres recently acquired on a joint basis, Mr. Skouras said it would be installed in many National theatres as soon as color television is available, which he thought would be in about another year. He also disclosed that the circuit would build a large studio to channel such programs to the theatres.

### **Winners Announced**

George Bowser, Fox West Coast Theatres' general manager, said Southern California finished first in the recently concluded 9th Charles Skouras Showmanship Campaign. He passed out a total of \$31,000 in checks for managers and bookers, with \$20,500 going to the south and \$10,500 to the north. Mr. Bowser also presented an additional check for \$250 each to William Mauck, manager of the Capitol theatre in

Calexico, and Jack Gunsky, manager of the Fox, Watsonville, for winning places as top showmen of the drive.

Mr. Bowser took the occasion to caution against undue overselling of weak pictures and insisted that patrons should be given the truth in advertising. He said that money now being spent on entertainment was on a selective basis, and the patrons should not be misled. He further asked that the sound in certain pictures should be showmandized, declaring that some pictures require as much as 75 per cent in showmanship use of sound.

Dick Dickson, Fox West Coast Southern California division manager, explained to the meeting details of the 16th National Fall Drive which gets under way August 29 and runs through December 18.

### **Outlines Product**

M. Spencer Leve, Fox West Coast Northern California division manager, outlined forthcoming product and said: "The industry's biggest offensive is on—happy days are here again. It's beginning to be like old times. Better business is reported in all sections of the country and particularly here, with record grosses showing up. Even the newspaper columnists and critics have switched their tunes and are singing the praises of the current movies. Enthusiasm and optimism are the keynote today and not 'without just reason.'"

Other speakers included W. H. Lollier, Fox West Coast real estate head; Andy Krappman, merchandising head; John Klee, district manager; Ed Zabel, head film buyer; Dan Polier and Ernest Sturm, district manager.

## **Adult Admissions Up, Children's Decrease**

WASHINGTON: Adult admission prices in large U. S. cities jumped to all-time highs during the first half of 1951, but child admissions were cut sharply, a Bureau of Labor Statistics report indicated this week.

The adult prices were at a peak at the end of the first quarter. They fell in the second quarter, but were still the second highest on record, according to the Bureau. Children's prices, on the other hand, were cut in the first three months and cut again in the second three months, bringing them to their lowest point since 1944.

The Bureau collects admissions price data in 18 large cities each quarter, and weighs the results to represent prices in the 34 largest cities. The new government figures showed that the adult admission price index in the first quarter of the year rose from 73.1 per cent above the pre-war average at the end of 1950 to 78 per cent above that average level at the end of March. The previous high had been 74.3 per cent in September, 1949.

WASHINGTON: In an appearance before a Senate Labor sub-committee this week, spokesmen for the Screen Actors Guild and the International Alliance of Theatrical and Stage Employees argued for a softening of the union shop provisions of the Taft-Hartley law as they apply to film actors and production workers.

As it now stands, the Taft-Hartley law allows union security contracts but provides that workers do not have to join the union until 30 days after employment and that a clear majority of workers must favor the union in a National Labor Relations Board election before a union shop contract can be negotiated. The sub-committee is hearing arguments for an easing of these provisions for workers in the building and construction trades.

Roy Brewer, representing IATSE and the Hollywood Film Council, actor Richard Carlson and SAG executive secretary John Dales, Jr., told the sub-committee the proposed bill eliminating or reducing the 30-day period should be extended to cover film industry workers. The film labor officials won a sympathetic hearing.

The SAG officials said the union will take in any person who wishes to make a livelihood from acting, but under the present provision many non-professionals who never join the guild take small roles, "depriving professional actors of sorely needed jobs."

## **Micro-Wave Hookup to Open Tuesday Night**

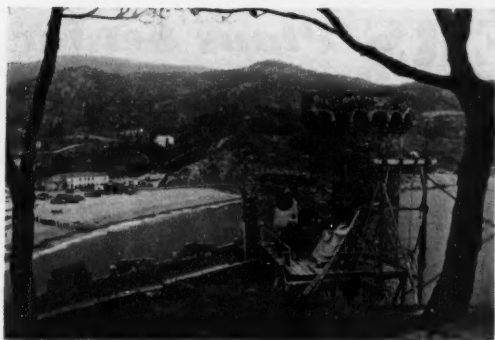
The first coast-to-coast television broadcast over the new micro-wave relay hookup of the American Telephone & Telegraph Company is scheduled for next Tuesday night, September 4, when President Truman addresses the Japanese Peace Conference in San Francisco.

Only one west-to-east channel will be available during the conference. Regular commercial service from east-to-west will not start until October 1, and service in the reverse direction is not scheduled until a month after that. The original opening date of the network was September 30, but it was advanced at the request of the State Department.

The transcontinental relay is accomplished by flashing the TV signal over 107 steel and concrete towers standing about 30 miles apart. The television network currently only reaches as far west as Omaha. The coast-to-coast relay goes through Denver, which has no station, Salt Lake City and San Francisco.

## **Settle Percentage Suits**

Three separate percentage suits brought by RKO Radio, Paramount and Loew's against Charles Argentine and James Moroso, operators of the Keith theatre, Burgettstown, Pa., in U. S. District Court, Pittsburgh, were settled out of court last week.



A CASTLE IN SPAIN makes an ideal backdrop for a scene from the MGM release, "Pandora and the Flying Dutchman."



THAT NATIVE TOUCH is in considerable evidence in Twentieth Century-Fox's "Kangaroo," shot on location in Australia.

## HOLLYWOOD CAMERAS ROAMING THE GLOBE

by FRED HIFT

Mindful of the continuing demand for screen realism and anxious to unblock some of its frozen funds abroad, Hollywood continues to send its cameras across the globe. American production crews are currently at work on far-flung locations, and a number of films to be released in the next few months will have been made partly or wholly abroad.

Increasingly, and despite difficulties and costs, color is used in pictures shot on foreign locations to capture the mood of the setting. Often this means that exposed reels must be tediously packed in ice and flown to London or New York for processing. Britain, where facilities are the best and talent is most readily available, remains the most popular foreign production ground for the American companies, who also stand to gain financially when making pictures there.

But other more out-of-the-way areas are visited too. Twentieth Century-Fox has shot "Kangaroo" in Australia and recreated Nazi Germany on the spot for "Decision Before Dawn;" Republic went to Ireland for "The Quiet Man;" Spain provided the background for "Pandora and the Flying Dutchman," Africa served as the locale for "African Queen" and Jamaica for "Saturday Island."

### Governments Cooperate

Producers returning from film making junkets abroad report foreign governments are giving every possible assistance and of course wages in those countries are considerably lower than in Hollywood. This is balanced in part by the need to transport equipment from Hollywood or London.

Biggest undertaking of any American studio abroad during the post-war years has been MGM's "Quo Vadis," produced on a gigantic scale in Rome. The first Technicolor picture ever made in Italy, it stars Robert Taylor and Deborah Kerr with a cast of many thousands in its recreation of the Rome of Nero.

Metro also has shot "Calling Bulldog Drummond" in Britain, with Walter Pidgeon as its detective star. The company again went to Italy for "The Light Touch," done for the most part in Sicily and starring Pier Angeli and Stewart Granger. In the near future, Metro is planning to film part of "Mexican Village" in Mexico. A romantic drama in Technicolor, it will star Ava Gardner and Ricardo Montalban.

### Doing "Ivanhoe" in Britain

Currently in work in Britain is Metro's ambitious version of Sir Walter Scott's "Ivanhoe," in Technicolor and starring Robert Taylor, Elizabeth Taylor and Joan Fontaine. The company has set for early release the Albert Lewin-George Kaufman production of "Pandora and the Flying Dutchman," also in Technicolor, and starring James Mason and Ava Gardner. The picture was made almost entirely in Spain.

Twentieth-Fox too has that foreign touch in a number of pictures. Producer Robert Bassler and director Lewis Milestone took a company headed by Maureen O'Hara and Peter Lawford to Australia for the Technicolor production of "Kangaroo." The main set was built 1,000 miles from Sydney, on the flanks of the rugged Flinders Ranges, and the equipment was transported there in 12 heavy trucks. "Kangaroo" is the first major U.S. film to be made down-under.

In Germany, 20th-Fox producers Anatole Litvak and Frank McCarthy recreated wartime Germany for "Decision Before Dawn," which stars Richard Basehart, Gary Merrill and the Austrian actor Oskar Werner. The film tells about a group of Germans, headed by an American lieutenant, on a mission for the Allies behind the German lines. Location sequences were made in many German cities, including Munich and Nuremberg.

In Britain, 20th-Fox shot "No Highway in the Sky" starring James Stewart and Marlene Dietrich, and "Man of Two Worlds" with Tyrone Power. The company

has just dispatched a unit to Argentina for "Way of a Gaucho," in Technicolor, to star Rory Calhoun and Jean Peters.

Warner Brothers is currently releasing "Captain Horatio Hornblower," made in Britain with American stars, and the company has "The Crimson Pirate," an Eighteenth Century adventure romance, before the cameras in Italy. Burt Lancaster is the star of the Technicolor picture. Warners are also making "Where's Charley" in Britain.

Columbia is priming "The Magic Face" for release. Written and produced by Mort Briskin and Robert Smith, the film was made in Vienna, Austria, and stars Luther Adler and Patricia Knight in a story about the man who impersonated Hitler and led Germany to defeat. Columbia is making "The Lady and the Bandit" in Britain.

Many of the independents have found foreign locations to their liking. Outstanding among those set for release through United Artists is Ken McDowney's "The River," directed by Jean Renoir and the first Technicolor feature ever to be made in India in its entirety. David Rose produced "Saturday Island" in Technicolor in Jamaica. Linda Darnell is the star. S. P. Eagle took director John Huston and stars Humphrey Bogart and Katherine Hepburn deep into Africa for his Technicolor "African Queen," now being completed in London.

### Several Made in France

Douglas Fairbanks, Jr., and H. Alexander MacDonald made "Another Man's Poison" in Britain. Betty Davis and Gary Merrill are the stars. Mr. Fairbanks also is responsible for the comedy "Mister Drake's Duck" in which he stars. Peter Cusick and Andre Sarrot produced "Pardon My French," with Paul Henreid and Merle Oberon, in France.

John Ford recently filmed scenes for "The Quiet Man," a Republic release, in Ireland, making his headquarters at Galway. John Wayne and Maureen O'Hara star in the Technicolor production. Republic is sending a unit to Paris to film "Bal Tabarin" there.

Currently before the cameras in Britain is Walt Disney's "Adventures of Robin Hood," in Technicolor. Benagoss Productions has completed "The Green Glove" in France, starring Glenn Ford and Geraldine Brooks.



# MAYER OFFERS FACTS TO LIFE

## COMPO Head Cites a Real Disservice to Workers and Theatre Patrons

A point-for-point rebuttal of the pessimistic "survey" of the film industry in the August 13 issue of *Life* magazine is contained in a letter sent to the publication by Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, and made available to the press this week.

Life this week ran a 275-word version of the letter, and protests from Jack Kirsch and J. P. Adler, Adler Theatres, Wisconsin. In addition, two public letters praised the article. A short editor's note corrected an "error" on theatre closings but insisted 3,000 theatres had closed in two years.

The five-page communication takes *Life* to task for having done "a real, if unintentional, disservice to the hundreds of thousands of workers in the film industry, to the thousands of theatre owners and producers who are doing such a successful job of meeting the changing conditions, and to the movie-goers of the nation who still think movies are pretty wonderful."

"The theatres they attend," Mr. Mayer wrote, "are wide open and there are more of them than ever before. Most of them, if not new, have been modernized and made inviting at vast expense. The movies they are seeing are more than ordinarily pleasing and they are looking forward to the many new productions of merit announced for the fall season. Instead of turning their backs on the movies . . . these people, of whom many are your readers, still look to the movies as their prime entertainment hobby."

"They also watch television, but not seven days and seven nights a week. They apparently have time for both the new and the old amusements. Just as they fitted the automobile, the radio and other pastimes into their purses and leisure, they are giving a place in their lives to both TV and movies."

### Underscored "Downbeat"

Write Mr. Mayer: "We are sorry that your writer thinks the optimism so evident among those who know our business is 'whistling in the graveyard.' Unfortunately, that is the tone of his (Mr. Coughlan's) entire article. He simply brushes off anything that is upbeat and underscores the downbeat. Take my word for it, the present optimism is genuine, bona fide and real because it is based on facts and experience. The days of fear passed some months ago."

Mr. Mayer deplored *Life's* practice of presenting the negative theme of the article by a strip of closed theatres across two

pages. "Your picture-conscious subscribers got the theme at a glance from that strip of photos, with no equally quick indication that for every closed house approximately four new theatres have opened. 'Way back in your story you reveal, in a whisper, the important fact that there are now more theatres and seats than ever before,'" he said.

### Other Retailers Are Off

The letter goes on to point out that *Life's* researchers tended to discard positive information and lit enthusiastically on pessimistic forecasts. "Apparently the notes of some of your research workers got lost or misplaced," Mr. Mayer said. "When Robert O'Donnell, general manager of the Interstate circuit in Texas, was interviewed he mentioned that his theatres' attendance was up 10 per cent over a year ago. This cheerful bit of research was lost. Several other industry leaders gave your researchers interesting, cheerful data which, apparently, did not fit into the 'survey'. The major companies last year made a profit of \$50,000,000, almost three times as great as reported in 1940. Those figures were also too cheerful for the 'survey'."

"Of course movie attendance has declined since those lush days of 1946-47, when there was a scarcity of autos, refrigerators, etc., with plenty of money around. This decline, however, is shared by virtually every other retailer catering to the mass consumption market. Department store-going has fallen off just about as much as has movie-going."

"In the last few years there have been many, many millions of dollars spent by hard-headed exhibitors to rejuvenate old theatres and erect new ones. The Department of Commerce reports an increase of 1,446 indoor theatres and 2,580 drive-in theatres, an increase of 21 per cent in the total number of U. S. theatres. Didn't the exhibitor who told you that 40 per cent of existing theatres are going to close also mention that many new ones are opening. He, himself, has just opened a \$450,000 theatre in Venice, Cal."

### 2,000 Off the Mark

Mr. Mayer said *Life's* figure of 3,000 theatres closed in the U. S. was "about 2,000 off the mark" and added that "there are always theatres opening and closing, in good times and bad (like drugstores and magazines.)" He admitted that television is tough competition, along with night baseball, prize fights, lovemaking and reading *Life*. But, he wrote, "America has room for many kinds of entertainment and can support them all generously in accordance with their merits. We movie people are inclined to believe that the merits of the picture theatres are such that in the future, as in the past, they will continue to receive a nice slice of the entertainment dollar."

## Plans Set for Allied Meet In New York

All registered exhibitors attending the national Allied convention in New York October 30-November 1 will be photographed individually by 35mm motion picture cameras and will have a chance to record a public relations message for their patrons back home, Wilbur Snaper, general convention chairman, announced in New York this week. It will be possible to include the personalized trailers, which will be prepared free of charge by National Screen Service, in the regular theatre newsreel.

Other convention plans announced by Mr. Snaper call for participation by the presidents of all the film companies in the first day's activities, which will open with a luncheon and will include a session devoted to discussions of industry problems. The panel type of forum has been decided upon for all the convention's business sessions. Invitations have been sent to leading exhibitors and distributors to participate in the panels, which will be supervised by moderators. The panels will discuss questions raised by the floor.

Mr. Snaper also said that film clinics will play a major part in the business agenda. Questions are now sought from exhibitors throughout the country.

The national convention at the Biltmore Hotel will be preceded by a meeting of the Allied board there October 28-29.

## Wage Board Picks Members For Talent Pay Panel

WASHINGTON: The Salary Stabilization Board this week named Neil Agnew, formerly with the Selznick releasing organization, and Roy Hendrickson, former personnel chief of the Department of Agriculture and one-time official in the Allied occupation of Japan and in UNRRA, as members of a special panel to study wage controls in the film and other "talent" industries. It was expected that a third member would be appointed. The three-man group will not hold public meetings, but will tour the country talking to employers and workers.

## Tax Revenue Off in Fiscal Year; Up in July, 1951

WASHINGTON: General admission tax collections in the fiscal year 1950, covering the period from July, 1950, through June, 1951, amounted to \$346,491,715, the Bureau of Internal Revenue announced this week. This is \$24,752,304 less than the \$371,244,019 collected from this source in the 1950 fiscal year, the Bureau said.

Collections rose for July, however, from the previous month, though the total was still somewhat lower than that of July, 1950. For July, 1951, \$28,620,413 was collected compared to \$25,516,809 in June, 1951. The July, 1950 total was \$29,247,204.



## British Tax Returns Off In 4 Months

by PETER BURNUP

LONDON: Entertainment tax receipts from motion picture theatres here show a progressive decline over the last four months, highlighting the importance of the \$4,000,000 annual guarantee as the American share in receipts from Britain's Eady Tax Plan.

Revenues have come down from £3,374,000 in March, 1951, to £2,808,000 in June, 1951. Totals for the six months — January to June — were £18,372,000 against £19,057,000 for the similar period in 1950.

Some concern is expressed among exhibitors as to the possible outcome of the increased seat prices ordered by the Chancellor of the Exchequer under the Eady Tax Plan, and many of them believe that a permanent downward slide in receipts is indicated by the revenue figures.

Against that, however, it is pointed out that the drop is a seasonal one and that weather conditions in the relative period last year were much more favourable to the theatres. Preliminary checks over a selected number of industrial centres appear to show that the increased prices have been largely absorbed by the patrons.

The drop in attendance makes the recent two-year remittance agreement appear even more advantageous to the Americans who retained their basic \$17,000,000 annual remittance and in addition are to receive \$4,000,000 as their share under the Eady Plan. The plan involves price increases in higher-priced tickets, with the returns divided among the Treasury, exhibitors, producers and distributors.

▽

With characteristic practicability the British Kinematograph Society has established a Cinema Television Group and will start a training course for projectionists. The course consists of eight lectures and will cover the principles of television and their application to big screen projection. Every available kind of apparatus will be demonstrated.

▽

Chancellor of the Exchequer Hugh Gaitskell leaves for New York September 4. He will be on hand for the formal signing of the new remittance agreement in Washington.

### Republic British Gross Increases 35 Per Cent

LONDON: Herbert J. Yates, president of Republic, last week reported that his company's British business had increased by between 35 to 40 per cent since it set up its own distribution organization here six months ago. Mr. Yates, here in business, said he would suggest that Republic establish a minimum budget of £3,000,000 (\$8,400,000) to be spent in Britain over the next

## Box Office Champions For August, 1951

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

### ALICE IN WONDERLAND (Disney-RKO Radio)

Production supervision by Ben Sharpsteen. Directed by Clyde Geronimi, Hamilton Luske and Wilfred Jaxon. In Technicolor. Talent: Ed Wynn, Richard Haydn, Sterling Holloway, Jerry Colonna, Verna Felton, Heather Angel and Kathryn Beaumont.

### CAPT. HORATIO HORNBLOWER (Warner Bros.)

Directed by Raoul Walsh. Written by Ivan Goff, Ben Roberts and Aeneas MacKenzie from the novel by C. S. Forester. In Technicolor. Cast: Gregory Peck, Virginia Mayo, Robert Beatty, James R. Justice, Denis O'Dea.

### MR. BELVEDERE RINGS THE BELL (Twentieth Century-Fox)

Produced by Andre Hakim. Directed by Henry Koster. Written by Ranauld MacDougall. Cast: Clifton Webb, Joanne Dru, Hugh Marlowe, Zero Mostel, Billy Lynn, Dora Merande, Frances Brandt, Kathleen Comegys.

### ON MOONLIGHT BAY (Warner Bros.)

Produced by William Jacobs. Directed

by Roy del Ruth. Written by Jack Rose and Melville Shavelson from the Penrod stories by Booth Tarkington. In Technicolor. Cast: Doris Day, Gordon MacRae, Jack Smith, Leon Ames, Rosemary De Camp, May Wickes.

### SHOW BOAT (Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by George Sidney. Associate producer, Ben Weiner, Jr. Written by John Lee Mahin from Edna Ferber's novel. In Technicolor. Cast: Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Marge Champion, Gower Champion, Robert Sterling, Agnes Moorehead, Adele Jergens, Lief Erickson, William Warfield, Frances Williams. (Champion for the second month.)

### THAT'S MY BOY (Paramount)

Produced by Hal B. Wallis. Associate producer, Cy Howard. Directed by Hal Walker. Written by Cy Howard. Cast: Dean Martin, Jerry Lewis, Ruth Hussey, Eddie Mayehoff, Marion Marshall, Polly Bergen.

two years both on production and the extension of its distribution organization. Plans for Republic production activity in Britain already are under way. Included is one picture starring Judy Canova, to be based on a story written largely by herself. A film starring John Wayne also is scheduled for production here.

### Warners Hold Three Regional Sales Meets

Three two-day regional sales meetings, called to discuss forthcoming Warner product for the fall and winter seasons, were held in Pittsburgh, San Francisco and New Orleans in the past two weeks. Jules Lapidus, Warner eastern and Canadian division sales manager, presided at the meeting of company's central and midwest district and branch managers at the William Penn Hotel, Pittsburgh, August 23-24. The meeting for the West Coast district was held at the Mark Hopkins Hotel, San Francisco, August 25-26. Roy Haines, western division sales manager presided. The New Orleans meeting of the company's southeast and southwest districts was held this week under the direction of John F. Kirby, southern sales manager.

### "Place in the Sun" Gets Kleig-Light Premiere

Some 1,000 invited celebrities from the entertainment, political, social and sports worlds packed the Capitol theatre, New York, Tuesday, for the Hollywood-style premiere of Paramount's "A Place in the Sun." Warren Hull covered the opening ceremonies and interviewed the guests over WOR, radio station of the Mutual network. The general public also attended the premiere of the George Stevens production, which stars Montgomery Clift, Elizabeth Taylor and Shelley Winters.

### Senate Votes \$85,000,000 For Overseas Information

The Senate last week voted \$85,000,000 for the State Department's international information and education program, restoring the \$22,000,000 which had been lopped from the appropriations by the Senate Appropriations Committee. The House voted a similar amount for the program, which includes the Division of International Motion Pictures and the Voice of America. The Administration had requested \$115,000,000. The bill went into conference this week.

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## THE OLD ORDER RETURNETH— PALACE VAUDEVILLE BACK

The Palace theatre on Times Square in New York, home of "big-time" vaudeville in years gone by, will return to its famous two-a-day policy October 16 when Judy Garland opens an extended reserved seat engagement.

The announcement was made this week by Sol A. Schwartz, president of RKO Theatres, who said: "I am gratified to have America's beloved singing star Judy Garland launch our new entertainment policy. From the mail received during the past few years I think New York is ready for the return of Palace two-a-day, and we are convinced that theatre-goers will support our reserved seat policy."

The Palace, at 47th Street and Seventh Avenue in the heart of the theatre district, has had a varied and notable career. During its heyday, it was the "home" of the biggest headliners in show business, who appeared twice every day, at matinee and evening performances. Among the famous who played the Palace were Sarah Bernhardt, Ethel Barrymore, Nora Bayes, Jack Benny, Milton

Berle, Ken Murray, Kate Smith, George Jessel, Eddie Cantor, Fannie Brice, the trio of Clayton, Jackson and Durante, and many others.

Subsequently, vaudeville was supposed to have "died" but refused to stay buried. A couple of years ago, after the Palace had been on a straight picture policy for a few years, the RKO circuit resumed its "live" policy with continuous performances of a vaudeville bill and films. Subsequently other RKO houses played the acts that had appeared at the Palace.

Now, the engagement of Miss Garland, following a personal appearance tour in Europe, will herald the return of one of the most famous of show business traditions: two-a-day vaudeville. According to RKO there will be a "big name" headliner supported by an "all-star variety show," playing a matinee and evening performance every day, and no pictures.

Until Miss Garland's show opens, the Palace will continue its present policy of combination stage-screen shows.

### United Artists Sales Drive Scheduled for October

Sales executives of United Artists meeting with midwest branch managers in Chicago last week made plans for the company's sales drive in October. According to William J. Heineman, distribution vice-president, who conducted the first of four regional sales meetings with Max E. Youngstein, vice-president and national advertising and exploitation director, and Bernard K. Kranze, executive assistant to Mr. Heineman, the company has made "real progress" since its May convention. He was optimistic, too, about the future in view of what he described as the strong lineup of product, which includes: "The Well," "The River," "Mr. Drake's Duck," "Hotel Sahara," "Mr. Peek-a-Boo," "Tom Brown's Schooldays" and "A Christmas Carol." Following the Chicago meeting Mr. Heineman, Mr. Youngstein and Mr. Kranze left for San Francisco, where the second of the gatherings was to be held.

### TESMA-TEDA Los Angeles Meeting Program Set

The program for the joint convention of the Theatre Equipment and Supply Manufacturers' Association and the Theatre Equipment Dealers Protective Association to be held at the Ambassador Hotel, Los Angeles, October 11-13, has been formulated, the TESMA West Coast office announced in Los Angeles this week. The convention will open with board meetings of both groups on the morning of October 11. An all-industry luncheon will follow. Regu-

lar business meetings will be held that afternoon. The next day TESMA will give a luncheon and TEDA will hold its annual breakfast. There will be an open forum in the afternoon, preceded by addresses by Nathan Golden of the Department of Commerce, and industry leaders. TEDA will be represented at the round table by Ken Douglas, Capitol Theatre Supply, Boston; B. F. Shearer of B. F. Shearer Company of the West Coast, and Nash Weil, Wilkin Theatre Supply Company, Atlanta. TESMA representative has not yet been named.

### NPA ORDER EXPLAINED IN "BETTER THEATRES"

The effect of the National Production Authority's new order controlling construction, which supersedes Order M-4 October 1, will be to remove control from almost all theatre modernization, it is pointed out in the *Better Theatres* section of this issue.

This is due to the fact that the remodeling of few theatres requires more than the amount of critical materials which are "self-authorized" by Order M-4A, while in many instances, perhaps most, no steel, copper or aluminum whatever would be needed.

Construction of new theatres, it is explained, remains prohibited without specific permission of the NPA principally because of the limitation of copper to less than 200 pounds, which is not enough for the electrical installation in any but an extremely small theatre.

## NPA Allows 35 Theatre Applications

WASHINGTON: The National Production Authority disclosed last week that it had granted a total of 35 applications for the construction of film theatres, ruling that the applicants were exempt from the new M4A ban on theatre building and alteration. Thirty of the applicants plan drive-ins, four plan conventional houses, and there was one application to make additions to an existing conventional theatre.

Although the 35 applicants had filed on regulation forms M4A, NPA gave them the go-ahead without handling the applications under the usual procedure when the "hardship clause" is cited. Reasons for exempting the applicants from the new regulations included the following considerations: the proposed building had been under way before the deadline; the applicants already had the necessary critical materials for the construction, or the theatres involved would require less than the maximum controlled materials, such as steel, copper and aluminum, allowed under M4A.

The application involving the largest sum was filed by Jacob M. Smiler, who was given permission to construct a drive-in in Hancock County, Ind., to cost \$65,500. The application for the largest conventional theatre was submitted by Ebert and Butler for a \$41,180 house at Quincy, Wash.

### U. S. "Receptive" to "Essential" Appeal

The U. S. Department of Commerce is showing a "receptive" attitude toward the film industry's appeal for inclusion in the Government's list of "essential activities," Robert W. Coyne, special counsel to the Council of Motion Picture Organizations, reported in New York last week. Mr. Coyne, who prepared and filed the COMPO brief, says he has already conferred with Commerce Department officials since filing the appeal, and found them eager to weigh every aspect of the industry's bid. He expects to meet with Dr. A. A. Porter of the Department in Washington in about a week and the conference will determine whether there will be a hearing on the appeal, which states, and backs up its arguments with the record of past performances, that the industry is an instrumentality of defense.

### Festival Honors Flaherty

The Art Film Festival, which was to take place this weekend at the Woodstock, N. Y., Playhouse under the sponsorship of the Woodstock Artists Association, the American Federation of Arts and the Film Advisory Center, is dedicated to the late Robert J. Flaherty, "father of the documentary." On September 3, the final day of the festival, "St. Matthew Passion," the last European film to be presented in America by Mr. Flaherty, will be shown.




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## Chicago Unit Of Salesmen Attack Pact

Angry over what they term an "inadequate settlement" of their wage and expense allowance demands, the Chicago unit of the Colosseum of Motion Picture Salesmen is considering secession from the parent union, a spokesman for the local group said in Chicago this week. The Colosseum and eight distributors concluded a compromise agreement last week that would give the country's salesmen increases of \$7 a week in salary and \$1 a day in expense allowances.

At a meeting in Chicago last weekend after the compromise was announced, the membership was vocal in its criticism of the Colosseum. It called the expense allowance of \$9 per day "abominable, in view of the present costs on the road in the Chicago exchange area." The spokesman also said that the membership felt the wage settlement was inadequate in comparison to the increase generally attained by labor since 1949, when the salesmen received their last pay boost. The increase "did not begin to cover the higher cost of living," the membership argued.

The Chicago group also took exception to the length of the contract, which precludes further salary adjustments before April, 1953.

Another meeting of the local will be held September 7, at which time a course of action will be determined. It is quite possible the local will secede from the Colosseum and/or boycott the national convention to be held in St. Louis October 27, the spokesman said.

### Levine Opens New Drive-In

Joseph E. Levine, who owns theatres in Hartford and Lynn and Cambridge, Mass., last week opened a new 800-car drive-in, the first within the Springfield, Mass., city limits. Lou Schaefer, formerly with Western Massachusetts Theatres, has been appointed manager of the new theatre.

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## IN NEWSREELS

**MOVIE TONE NEWS, No. 69**—Hurricane lashes Caribbean region. Seoul celebrates day of liberation. Korean war goes on despite talks. Berlin fights Reds with TV newsreel. Small car speedmark. Speedboat record. Bullwhip skill. Archery.

**MOVIE TONE NEWS, No. 70**—U.S. holds giant Army-Air Force war maneuvers. Gromyko here for Japanese treaty. California air crash kills 50. First Air Force medal of honor. Argentine labor hauls the Perons. Helicopter used by girl aerialist. Little League world series. Women's three-mile swimming race.

**NEWS OF THE DAY, No. 303**—Korea: Reds break off truce parley. Hurricane plays havoc in the tropics. Mud traps U.S.S. Wisconsin. Italian training ship here. Archery champs. New speed record. Whip wizard performs.

**NEWS OF THE DAY, No. 304**—4,000 paratroopers hit the silk. Iran faces crisis. Fifty perish in airliner crash. Giant rally backs Peron and wife. Girl aerialist gives New York a thrill. Little League world series. Super rodeo. Crusade for Freedom.

**PARAMOUNT NEWS, No. 2**—Italian training ship here. Hurricane hits Jamaica. Ebbett's Field welcomes "Rhuluarh." Clans parade in Scotland. Truce talks on-again, off-again. Cowpoke uses whip with skill.

**PARAMOUNT NEWS, No. 3**—100,000 watch ace cowhand. Luxury plane crashes in California. Gromyko brings Soviet peace formula. Aerialist spurs clothes-for-Korea drive. Mammoth Peron rally in Argentina. Airborne test in North Carolina. Crusade for Freedom trailer.

**TELENEWS DIGEST, No. 308**—UN forces battle Reds. Ethiopia replacements for Korea. Paul Hoffman. Jap pact conference. UN construction in Paris. Rockefeller weds. Chimp story. Pin-ball craze. Gathering of clans in Scotland.

**TELENEWS DIGEST, No. 309**—General and Mrs. Ridgway visit wounded aboard Danish hospital ship. Russian weapons demonstrated in Maryland. Premier Yoshida thanks U.S. for treaty. California: airliner crash kills 50. Bernard MacFadden tells of parachute jump. Nevada: secret test site for A-bombs.

**UNIVERSAL NEWS, No. 405**—Hurricane lashes West Indies. Korea fighting increases as truce deadlocks. Second liberation day. Italian training ship here. Auto speed record. Whip expert performs.

**UNIVERSAL NEWS, No. 406**—Army maneuvers. Rally for Peron. Gromyko here for parley. Fifty dead in plane crash. Helicopter stunt girl. Rodeo in California. Little League baseball.

**WARNER PATHE NEWS, No. 4**—Jet plane hits G.I.s at Port Dix. Hurricane lashes West Indies. Fire rages in Northwest forest. Crisis in Korea. Scots hail match of the clans. Robinson and Turpin sign for bout racing.

**WARNER PATHE NEWS, No. 5**—Paratroops in biggest war game. California: 50 die in superliner crash. Russia's Gromyko walks back. The Peronistas hail the Perons. British oil head back from Iran. Helicopter stunt stunts over New York. This is the Crusade for Freedom. Little League world series: Connecticut vs. Texas. Tour of England bike race. Los Angeles: the sheriff stages a rodeo.

## Loew's Theatres to Present Met's "Die Fledermaus"

Johann Strauss' "Die Fledermaus" will be presented by the Metropolitan Opera Company in a number of houses on the Loew circuit, it was learned this week. Although the arrangements are still in the planning stage, it is understood the opera will be seen from the stages of theatres in Newark, Hartford, Providence, New Haven, Waterbury, Buffalo, Columbus and Indianapolis. A company of 80 will be used. This will mark the first time that a Metropolitan Opera company has appeared on the stage of film theatres.

## Pressbook for Bond Campaign in Work

An elaborate pressbook for the motion picture industry's campaign in support of the U. S. Treasury Defense Bond drive is in production. The book will be ready the first week in September and will be mailed directly to exhibitors throughout the country. The campaign will extend through September and October and is under the direction of the Motion Picture Committee for the U. S. Bond Campaign. Trailers are to be inserted in all newsreels.

## RKO Asking Guarantees On Fight Film

RKO is asking exhibitors for advance guarantees on bookings for its "Sugar" Ray Robinson-Randy Turpin fight picture.

Fourteen RKO Pathe cameras will be at ringside at the Polo Grounds September 12 to record every detail of the important bout, which will be carried exclusively on theatre television.

A spokesman for RKO said this week the guarantee demand represented a definite departure in RKO policy for this type of picture and added: "After all, we are paying in the high six-figures for the rights to the fight. In the past, exhibitors could just wait to see whether the fight came out negative or positive. If it was negative, we lost out."

"This time, we figured it's too high a risk to take. Since home radio and television won't carry the bout, we feel interest in the pictorial record of the fight—regardless of how it comes out—is high." He added that many of the big circuits, including RKO and Loew's, the Interstate circuit in Texas and others, already had made deals and that exhibitor cooperation was "gratifying."

On past occasions, theatres have been able to get the fight reels about 72 hours after the event and this appears the speediest way the films can be handled. New York theatres, which will not be part of the theatre television network, will get the Robinson-Turpin fight to their screens the next day.

According to Jay Bonafide, RKO Pathe production head, the bout will be filmed both in slow motion and in regular speed and this policy will be maintained also for the Sandy Saddler-Willie Pep featherweight championship bout September 26. Usually, about 52,000 feet of film is shot and this eventually is edited down to 2,000 feet of highlights, running about 20 minutes.

### FWC Theatre Reopens

The United Nations theatre in San Francisco, operated by Fox West Coast, was scheduled to reopen this week with a move-over policy.

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**ZABETTA**  
**WALTER WANGER'S**

**Aladdin and his lamp**

STANLEY KRAMER'S PRODUCTION OF

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HOUSTON—Biggest Opening Week in 6 Months  
SEATTLE—2nd Week Holdover  
WASHINGTON—Two Weeks  
SAN FRANCISCO—Fifth Week  
LOS ANGELES—Two Weeks and Moveover  
PHILADELPHIA—Three Weeks  
BROOKLYN ALBEE—Two Weeks  
MONTREAL—Second Week  
SALT LAKE CITY—Second Week  
RKO Metropolitan Circuit  
Skouras Metropolitan Circuit  
Randforce Circuit  
Century Circuit

Heldover  
All over



Academy Award Winner  
JOSÉ FERRER

co-starring

MALA POWERS

with William Prince • Morris

Carver • Ralph Clanton • Produced by Stanley Kramer

Directed by Michael Gordon • Screenplay by Carl Foreman

Associate Producer George Glass • Music by Dimitri Tiomkin

### IN SMALLER CITIES

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IN BIG AND LITTLE SITUATIONS... MIGHTY BIG! thru U.S.A.

# People in The News

SPYROS P. SKOURAS, president of Twentieth Century-Fox, had a 15-minute interview with President TRUMAN at the White House this week. The film industry was not discussed, it was said.

ERIC A. JOHNSON, on leave as president of the Motion Picture Association of America to serve as Economic Stabilization Administrator, was reported by the *New York Daily News* this week as a likely presidential choice for a cabinet post as Secretary of Commerce. The appointment will be announced in October, the paper predicted.

HENRY SOUVAINÉ, president of Souvaine Selective Pictures, Inc., returned to New York last week after a six-week tour of France and Italy in search of new foreign product.

SIDNEY GARFIELD has resigned as director of eastern publicity and advertising for Samuel Goldwyn Productions, JAMES A. MULVEY, president, announced this week. Mr. Garfield assumes his new duties as director of exploitation for the CBS radio network September 10.

HARRY DAVIS, general sales manager of Central Motion Picture Exchange, Tokyo distributing outlet for the Motion Picture Export Association, will succeed CHARLES MAYER as CMPE general manager when the latter resigns November 17.

ROY BREWER, of the International Alliance of Theatrical and Stage Employees and chairman of all committees of the Hollywood Council of American Federation of Labor, has been named as the AFL's representative on the Wage Stabilization Board for the California, Nevada and Arizona area.

GEORGE DOUGLASS, who has been employed for the past 25 years at the Regent theatre, Baltimore, last week was appointed by GOVERNOR THEODORE R. MCKELDIN to the State Board of Examiners of Moving Picture Operators in Maryland.

ELMER C. RHODEN, JR., associated with Commonwealth Theatres, Kansas City, has been named chairman of the annual fall convention of the Kansas-Missouri

Theatre Association at the Hotel President, Kansas City, November 6-7.

JOE KRENITZ, who recently sold his interest in the Cedar and Quincy theatres, Cleveland, to his partner, IRWIN GROSS, will return to distribution as a Cleveland salesman for Republic Pictures. He succeeds JULES LIVINGSTON, who was recently promoted to New Haven branch manager.

CHARLES L. GLETT, one-time television executive for the Don Lee Network, has been named vice-president in charge of network services in Hollywood for the CBS radio and television divisions.

JERRY ALBERT, national director of advertising and public relations for United World Films for the past five years, leaves the company this week to set up his own company.

WALLACE ORR, former head salesman in Universal-International's Melbourne, Australia, office, has been appointed manager of U-I's Singapore branch.

JOHN WILHELM has replaced HELEN WISPER, who resigned, as office manager and head booker at the Albany exchange of Twentieth Century-Fox.

WILLIAM R. GOODHEART, JR., has been elected president of Official Films, Inc., New York producers of 8 and 16mm films.

LOUIS CHARNINSKY, manager of Interstate's Capitol theatre, Dallas, for the past 19 years, is leading the current Dallas Chamber of Commerce membership drive, the group's magazine reports in a feature article. Mr. Charninsky has already enlisted 120 new members.

CHUNE PINTHANON, managing director of the United Cinema Co., Ltd., operators of five theatres in Bangkok, Thailand, was in New York this week on a trip around the world. The circuit's largest house, 1,600 seats, is air conditioned and at admissions ranging from 15 to 80 cents is doing top business.

JESUS CUEVAS, manager of the Westrex Company, Brazil, arrived in New York last week from Rio de Janeiro for home office consultations.

"Varieties on Parade" and "You Never Can Tell." Put in Class A-2, morally unobjectionable for adults, were: "Crosswinds," "Darling, How Could You," "The Lady and the Bandit," "On the Loose" and "Two Guys and a Gal." "His Kind of Woman" and "Hotel Sahara" received a class B rating, morally objectionable in part for all, according to the Legion announcement.

## Goodwin, Philadelphia Theatre Pioneer, Dies

Charles H. Goodwin, industry pioneer in Philadelphia, died August 22 in Pennsylvania Hospital, Philadelphia. From 1918 to 1932 he was business manager of the exhibitor trade paper publishing firm of Emanuel-Goodwin Publications, Inc., also handling a circuit of 20 theatres throughout Pennsylvania. He was one of the organizers of the old Exhibitors League of Pennsylvania and its secretary for five years. He was chairman of the board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania for 10 years. In 1932, Mr. Goodwin sold his interests in the publications and his theatre holdings to organize the Quality Premium Distributors, theatre premium supply house in Philadelphia. He was also a member of the Variety Club.

## Ludwig Sussman, Chicago Exhibitor Leader

CHICAGO: Ludwig Sussman, operator of the Adelphi theatre and a charter member and director since its founding of Allied Theatres of Illinois, died here August 22, following a heart attack. Mr. Sussman is survived by his widow, a son, two grandchildren and several brothers and sisters. Mr. Sussman was notably among the first to participate in charitable and patriotic causes. For the past 10 years, he allowed service men into the Adelphi free of charge.

## J. D. Warnock

J. D. Warnock, operator of the Luna theatre at Battle Creek, Ia., since 1914, died of a heart ailment August 25. He was a nationally-known fisherman and dean among Midwest exhibitors.

## William Bernard

William Bernard, 63, well known film salesman, died in San Francisco suddenly August 20 of a heart attack. Mr. Bernard had been associated with the Herbert Rosener Co. for the past 16 years.

## Francis Wilson

Francis Wilson, 48, for 20 years projectionist at the Warner State theatre, Manchester, Conn., died August 17, following a brief illness.

## Famous Players Dividend

Famous Players Canadian Corporation at Ottawa has declared a dividend of 30 cents per share on the common stock, for the quarter ended September 30, payable September 22 to holders of record September 7.

## Legion Reviews 13 Films, Approves 11

The National Legion of Decency this week approved 11 of 13 new films. The group placed the following in Class A-1, morally unobjectionable for general patronage: "Bitter Springs," "Corky of Gasoline Alley," "Hills of Utah," "Lost Continent,"

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# The Hollywood Scene

## Fregonese Learned of Economy the Hard Way

by WILLIAM R. WEAVER  
Hollywood Editor

After he'd produced in his native Argentina a picture notable enough on artistic and professional grounds to earn it a special



Hugo Fregonese

screening by the Academy of Motion Picture Arts and Sciences, using oddments of negative and obsolete equipment to do the job, Hugo Fregonese was given a year's contract by MGM, where they found nothing for him to do in all that while. That was 1947, and MGM wasn't using odd-

ments of film or obsolete equipment, and hadn't yet put a premium on economy.

Back in Argentina, to produce "Hardly a Criminal," he found production facilities even more limited than before, so much more so that he had to shoot the picture without sound, or especially constructed sets, and to record the dialogue afterward. This he managed to do so expertly that Holly-

wood again turned handsprings in its professional admiration, which crystallized as a term contract with Universal-International as director. By then economy was important. "One Way Street" and "Saddle Tramp" were fruits of this contract.

Coming up for release late this year is another picture, as well unnamed here, that will bear the Fregonese signature in plain view but will not reveal the Fregonese economies practised. It is a Technicolor job, based on frontier history, and in it a multitude of Indians wipe out a Western town in a finale that privileged early viewers describe as colossal. They don't know that it was done with 10 Indians, reinforced by hundreds on the sound track, and with five buildings, photographed so they look like a thriving frontier town. Time was when this would have been dubbed "poverty row" stuff. Now it's genius.

The next Fregonese assignment is to direct "My Six Convicts," the Stanley Kramer production for Columbia release, and budget is not the problem. The book has to do with a psychiatrist's study of six convicts, and could be six stories. The problem is to handle the subject matter in such a way that the picture will have the unity, continuity and impact of a single straightaway story. Mr. Fregonese is expected to do the job.

### Twelve Films Started

Twelve pictures were started during the week, five by 20th-Fox.

"Bells on Their Toes," Technicolor, is produced by Samuel Engel and directed by Henry Levin, with Jeanne Crain, Myrna Loy, Debra Paget, Hoagy Carmichael, Barbara Bates and Jeffrey Hunter.

"Wait Till the Sun Shines Nellie," Technicolor, produced by George Jessel and directed by Henry King, with Jean Peters, David Wayne, Hugh Marlowe and Helene Stanley.

Nunnally Johnson is producing "Phone Call from a Stranger," directed by Jean Negulesco, with Gary Merrill, Shelley Winters, Keenan Wynn and Helen Westcott.

"Five Fingers," with James Mason and Michael Rennie, is being produced by Otto Land and directed by Joseph L. Mankiewicz.

Frank P. Rosenberg is producing "Return of the Texan," with Delmer Daves directing Dale Robertson and Richard Boone.

Henry Blanke started "Room for One More" for Warners, with Cary Grant and Betty Drake directed by Norman Taurog.

"The Lion and the Horse," Warner, is produced by Bryan Foy and directed by Louis King with Steve Cochran and Ray Teal.

"Francis Covers the Big Town" rolled at Universal-International, with Arthur Lubin directing Donald O'Connor and Nancy Guild. Producer is Leonard Goldstein.

Columbia launched "Cripple Creek," Technicolor, with Edward Small producing, Ray Nazarro directing, and George Montgomery and Karin Booth cast.

"The Old West" is a Gene Autry Western for Columbia, produced by Armand Schaefer and directed by George Archainbaud.

Sid Kuller Productions began "Actor's Blood," written and directed by Ben Hecht, for United Artists release. Edward G. Robinson and Marsha Hunt head the cast.

Hal Roach, Jr., started "Adventures of Robin Hood," directed by James Tinling, with Robert Clarke, Mary Hatcher and Ben Weldon, for release through Lippert.

## THIS WEEK IN PRODUCTION:

### STARTED (12)

#### COLUMBIA

Cripple Creek (Technicolor)  
The Old West

#### LIPPETT

Adventures of Robin Hood (Hal Roach, Jr. Prod.) (at Roach Studio)

#### 20TH CENTURY-FOX

Five Fingers  
Wait Till the Sun Shines, Nellie (Technicolor; Kansas)

Phone Call from a Stranger

Bells on Their Toes (Technicolor)  
Return of the Texan

#### UNITED ARTISTS

Actor's Blood (Sid Kuller Prod.)

#### UNIVERSAL-INT'L

Francis Covers the Big Town

#### WARNER BROS.

Room for One More  
The Lion and the Horse (color)

### FINISHED (6)

#### INDEPENDENT

Chained for Life (Spera Prod.)

#### MONOGRAM

Aladdin and His Lamp (Cinecolor)

#### REPUBLIC

Colorado Sundown

#### 20TH CENTURY-FOX

Eloquence  
Rose of Cimarron (Alpersen Prod.; Supercinecolor)  
Red Skies of Montana (Technicolor)

### SHOOTING (27)

#### COLUMBIA

Captain Blood  
Returns  
Sound Off  
The Brigand (Edward Small Prod.)

#### INDEPENDENT

Three for Bedroom C (Brenco Pic., Cinecolor)  
Geisha Girl (Breakston-Stahl Prod.; Japan)

#### MGM

Scaramouche (Technicolor)  
The Enemy  
Ivanhoe (Technicolor, London)  
Singin' in the Rain (Technicolor)  
Belle of New York (Technicolor)

#### MONOGRAM

Win, Place and Show

#### PARAMOUNT

Son of Paleface (Technicolor)  
Green Gold of Nevada (Pine-Thomas Prod.)  
Shane (Technicolor)

#### REPUBLIC

The Quiet Man (Technicolor)

#### RKO RADIO

The Big Sky (Winchester Pic.)  
Androcles and the Lion

#### 20TH CENTURY-FOX

Pride of St. Louis

#### UNITED ARTISTS

African Queen (Hor-

izon Prod.; Belgian Congo)

#### UNIVERSAL-INT'L

Bronco Buster (Technicolor)  
Son of Ali Baba  
Bend of the River (Technicolor) (formerly "Bend of the Snake")

#### WARNER BROS.

About Face (color)  
I'll See You in My Dreams  
Carson City (Technicolor)  
Where's Charley (Technicolor)  
The Crimson Pirate (Technicolor Italy)

**FRISCO!**

'Little Horn'  
Big \$21,000!

**L. A.!**

"Horn" Hot  
26 G!

**NEW  
ORLEANS!**

First 2 Days  
\$6,200!

**CINCY!**

'Horn' Big  
\$7,500!

**CHICAGO!**

Held Over!

**BOSTON!**

Wham Biz!

**DALLAS!**

'Horn'  
Sockeroo!

**SEATTLE!**

'Horn' Robust  
\$8,500!

ROBERT L. LIPPERT'S

**"LITTLE BIG HORN" is**

**BIG**

*... all over!*

MORE PROFIT WITH

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Robert L. Lippert presents **"LITTLE BIG HORN"** starring JOHN IRELAND • LLOYD BRIDGES • MARIE WINDSOR  
Written and Directed by CHARLES MARQUIS WARREN

# The National Spotlight

## ALBANY

Some drive-ins are bidding for product. Harry Lamont is doing so this season for The Sunset, Kingston, against Walter Reade. . . . He recently played "Rich, Young and Pretty" first-run, to good business. . . . The Hudson River drive-in, Stillwater, also played the musical early. . . . Jack Goldberg, MGM branch manager and co-chairman of the Albany exchange district's participation in "Movietime U.S.A." addressed the organization meeting, as did Harry Lamont, co-chairman, and Charles A. Smakwitz, Warner zone manager. . . . John Wilhelm is new head booker and office manager for Twentieth Century-Fox. He took the place of Helen Wisper, who resigned. . . . Fred Haas, chief construction engineer for Fabian, checked theatres in Albany, Cohoes, Schenectady and Troy. . . . It is reported that the Colonial may try to include Sunday vaudeville when Henry (Dock) Brown, new owner, reopens it.

## ATLANTA

Trade in downtown theatres is just about average with the Paramount doing the best business in its second week of "David & Bathsheba." Playing at the other theatres are: Art, "Seven Days to Noon"; Fox, "Meet Me After the Show"; Loew's Grand, "He Ran All the Way"; Rialto, "Happy Go Lucky"; Roxy, "Thief of Bagdad" and "Jungle Book." . . . On the row visiting were: P. L. Taylor, Dixie, Columbus, Ga.; Eddie Watson, Strand, Montevello, Ala.; H. R. Long, Dixie, East Gadsden, Ala.; Nat Williams, Interstate, Thomasville, Ga.; Paul Gaston, Rex, Griffin, Ga.; Nat Hancock, Jefferson, Jefferson, Ga.; and H. W. Fullwider, Anniston, Ala. . . . The following changes were listed by the Talgar Theatres in Jacksonville, Fla.: John L. Crovo, from the manager of the San Marco to the Arcade; John H. Thomas, from the Arcade to the Empress; and Mabel Conrad to the San Marco. . . . The Mayor and city council of Athens, Ala., has closed the Starlite drive-in for their Sunday showing. . . . The Crescent Amusement, Nashville, Tenn., has opened their new theatre, the "Green Hill" with Harvey "Sonny" Nokes as manager.

## BALTIMORE

Cool evenings and warm days combine for perfect film weather plus new openings, keeping the boxoffice moving along at a very nice pace. "Meet Me After the Show" opened to very good business as did "Peking Express" at the New. Holdover is "That's My Boy" for a fourth week at Keith's. "He Ran All the Way" at Loew's. "Never Trust A Gambler" at the Town, "Warpath" at the Mayfair are all getting their share of business. . . . Vincent Spellmire is the new manager at the Town theatre replacing Adam G. Goelz who returns to Rappaport's

Hippodrome as manager of that theatre which reopens this week. John Sinnett, will be assistant to Mr. Goelz.

## BOSTON

Upswing in attendance continued despite several holdovers but all reported good business. "Thunder On The Hill" at the Astor was stronger its second week, "Alice In Wonderland" at the Keith-Memorial finished well in its third stanza, "Kon-Tiki" at the Exeter did well in its seventh week and "Capt. Horatio Hornblower" at the Metropolitan completed two fine weeks. Of the new product, "Sirocco" at the State and Orpheum and "Jungle Headhunters" at the Boston were better than average. . . . E. M. Loew's Center, Boston, has started a new policy of playing films immediately following their first runs, for a week's engagement starting with "Secret of Convict Lake". The former policy had been two weekly changes, using action pictures and reissues.

## BUFFALO

Dave Miller, distributor chairman, and Bill Dipson and George H. Mackenna, co-exhibitor chairman, presided at a second

organization meeting to complete arrangements for the Buffalo area meeting September 10 in the Erlanger theatre for "Movietime, U.S.A." Bob O'Donnell will be the principal speaker. . . . Max M. Yellen, president of the Century Theatre Corporation threw his annual big party for associates in the industry, at his farm. . . . William Brett and William Rosenow, executives of the Skyway drive-in Theatres, have completed arrangements to take over the management of the Kenmore theatre in the village of that name adjoining Buffalo, and which has been operated for several years by United Paramount. Buffalo Paramount Corporation will continue to hold the building lease.

## CHICAGO

Strong product gave first runs here another good week. The outstanding box-office performances were turned in by "Alice In Wonderland," over \$23,000 in its third week at the Palace; "Fighting Leathernecks" with a great \$35,000 for its opening session at the Woods; "Kon-Tiki" in a second week at the Surf after a record-breaking first week of over \$10,000; "His Kind Of Woman," which gave the Roosevelt a \$5,000 opening day (with the help of a premiere and personal appearances by Jane Russell, Robert Mitchum, Vincent Price, Marjorie Reynolds, and Tim Holt); "Pickup" (with "Never Trust A Gambler" as companion feature) which rolled up a very good first week of \$16,000 at the Grand; and "That's My Boy," still going strong at the Oriental after a powerful opening round of over \$70,000. . . . "Cyrano de Bergerac" doing very well in most of its first outlying runs, has been held over for a third week at the Hyde Park. . . . Chris Chinn, formerly with Fox, Columbia, and Clark Films here, has taken over as head booker and office manager at Republic, the position left vacant by the recent passing of Jack Freeman. . . . B. & K. is planning an evening opening for "David And Bathsheba," which follows "Captain Horatio Hornblower" into the State Lake. . . . Successful kickoffs of "Flying Leathernecks," "Little Egypt," and "His Kind Of Woman" have re-emphasized the value of the big premiere with its attendant ballyhoo and glamour.

## CINCINNATI

Current attractions: "Cyrano de Bergerac" RKO Albee; "Happy, Go Lovely," RKO Palace; "The Lady and the Bandit," plus "Roadblock," RKO Grand; Walt Disney's "Alice in Wonderland," third week, RKO Lyric, following two weeks at the Albee; "Mr. Belvedere Rings the Bell," second week, Capitol; "The Strip," Keith's and reissues, "Adam's Rib" plus "The Asphalt Jungle," Guild. . . . Four bandits, after purchasing tickets and loitering about the

(Continued on following page)

## WHEN AND WHERE

**September 18, 19:** Annual convention, West Virginia Allied Theatres' Association, Daniel Boone Hotel, Charleston, W. Va.

**September 23-27:** Annual convention, Theatre Owners of America, Astor Hotel, New York City.

**September 24-26:** Annual meeting, Motion Picture Industry Council of Canada, Mount Royal Hotel, Montreal.

**October 11-13:** Joint convention, Theatre Equipment and Supply Manufacturers' Association and Theatre Equipment Dealers Protective Association, Ambassador Hotel, Los Angeles.

**October 16, 17:** Annual convention, Allied Theatre Owners of the Mid-South, Hotel Gayoso, Memphis, Tenn.

**October 28, 29:** Fall board meeting Allied States Association, Biltmore Hotel, New York City.

**October 30 - November 1:** Annual convention, Allied States Association, Biltmore Hotel, New York City.

**November 6, 7:** Annual fall convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

(Continued from preceding page)

lobby of the suburban RKO Paramount, forced an usher at gun point to single out the manager, following which they threatened the assistant manager Robert Odys, forced him to open the safe, and escaped with \$300, without the audience being aware of the holdup. . . . Standard Vendors, Inc., of which Rickey Rosenfeld is local manager, has the franchise for distribution of the German-made hellas carbon, in Ohio, Kentucky and West Virginia.

## CLEVELAND

"That's My Boy" chalked up a sensational week's \$28,000 business at Loew's State theatre where it is held a second week. The picture took in \$19,000 in the first three days and held that pace the rest of the week in spite of fever-heat baseball interest. . . . All Korean veterans in uniform were admitted free on opening day of "Flying Leathernecks" at the RKO Palace by manager Max Mink. . . . An amicable out of court settlement has been reached in the anti-trust suit against National Screen Service filed by Jack Gertz of The Jack L. Gertz Enterprises, Samuel T. Gaines, attorney for the plaintiff has announced. . . . Almira theatre, closed most of the summer, re-opens Labor Day on a full time policy. . . . The Carl Schwyn circuit has taken a long term lease on the Fort Wayne and Sunset Auto drivins, Fort Wayne, Ind., from Herbert Ochs and Walter Krie, bringing the Schwyn circuit up to five outdoor and six indoor theatres.

## COLUMBUS

Annual Ohio State Fair provided chief competition. The Ohio had "Sirocco" as a single feature, the Palace showed "On Moonlight Bay" and the Broad had a second week of "That's My Boy." The Grand pulled its return engagement of "The Jackie Robinson Story" and "The Babe Ruth Story" after four days to show "Wagon Wheels" and "Desert Gold." . . . "David and Bathsheba" will be shown soon at RKO Grand and "Tales of Hoffmann" will have a road-show engagement in October at the World. . . . Audrey Lee Jacobs of Columbus has been appointed executive secretary of Hallmark Productions, Wilmington, Ohio. . . . Mayor James A. Rhodes greeted Jeff Chandler on his arrival at Port Columbus.

## DENVER

No holdovers slated with all theatres having new films for the Labor Day week. First runs currently include "Second Woman" with "Copacabana," reissue at the Aladdin, Tabor, Webber; "Show Boat," in its sixth week at the Broadway; "Warpath," Denham; "Frogmen" with "Fourteen Hours," Denver, Esquire; "Alice in Wonderland" with "Nature's Half Acre," in its fourth week at the Orpheum; "Disc Jockey" with "Let's Go Navy," Paramount, and "Happiest Days of Your Life" at the Vogue, art theatre. . . . "Movietime U.S.A." received its local kick-off when about 800 industry folks were at the Denham to hear Rev. Bill Alexander, Oklahoma City pastor, and Robert O'Donnell, head of the national drive. Pat McGee, regional general manager, introduced the speakers. . . . Dick Fullen, formerly with Republic here, has returned as a salesman succeeding Jack McElhinney, who had resigned.

## DES MOINES

Tom Arthur, who has managed three theatres in Mason City in partnership with Central States for 19 years, has severed connections with the chain and is retaining management of only one, the Cecil. Central States continues to manage the Palace and the Strand. . . . A man was given 10 days in jail by Judge Allen Ardell after he was found to have in his possession a speaker stolen from the Council Bluffs drive-in theatre. . . . Julian H. King, Sr., owner of the Lippert midwest franchise, has appointed his son, Julian H. King, Jr., as acting branch manager of the Des Moines and Omaha territory. . . . Art Farrell, manager of Atlantic Theatres and district manager for the Pioneer Theatres in the Atlantic area, has been transferred to Perry where he will be in charge of theatres at Perry for Pioneer. Alvin C. Hansen, Perry theatre manager, succeeds him at Atlantic. . . . William Schleiger, manager of the King, Albia, for four years, has been named manager of the new Call in Algona. The Call is a Central States house. Bob Malmquist of Cresco, is the new manager of the King. . . . A new drive-in, the Chief, has been opened by Robert L. Johnson and Charles W. Legg.

## DETROIT

"Alice in Wonderland" is doing excellent business at the Michigan as it continues in its second week. Dillon Krepps, managing director of the United Artists reports crowds continuing to line up to see "Rich, Young and Pretty" and "The Tall Target" now in the second week. "Capt. Horatio Hornblower" is doing very fine at the Palms. Adams reported above average business with "Happy Go Lovely." A double bill at the Madison offers "Wagon Wheels" and "Desert Gold." Fox is showing "M" and "Two of a Kind." . . . Dave Idzal, manager of the Fox will try a new policy when Spike Jones brings his orchestra to the stage. Only two complete shows a day will be held at scheduled times instead of a continuous showing. Between shows, the theatre will be dark.

## HARTFORD

Downtown first-runs included "Mr. Belvedere Rings the Bell" and "Nevada Badmen," Loew's Poli; "Night Into Morning" and "North of the Great Divide," Loew's Poli Palace; "That's My Boy" and "Varieties on Parade," Allyn. . . . Fred R. Greenway, manager, Loew's Poli Palace, marking his 20th year with Loew's Theatres. . . . Fred Gerstenberg has been named assistant manager of the Victory theatre, New London, Conn. . . . Willard B. Rogers, president and general manager of the Bond Hotel Co., Hartford, for the past 15 years, has announced he will retire from the hotel field within the next few weeks. He will concentrate on his interests in the Will Rogers Drive-In Theatre Corp. and the First National Bank, both of Manchester, Conn. . . . Harold Cummings, manager of E. M. Loew's Riverdale drive-in theatre, West Springfield, Mass., has resigned. George E. Landers, Hartford division manager for the E. M. Loew interests, has assigned Sam Schechter, manager, Court Square, Springfield, Mass., to supervise both theatres temporarily, pending appointment of a permanent replacement.

## INDIANAPOLIS

"That's My Boy" gave the Indiana its biggest take of the year last week. "Rich, Young and Pretty" also did very well at Loew's. . . . Ernie Miller, Indianapolis exhibitor, scored low gross, 77, to win the trophy in the Variety Club's golf tournament. . . . Burdette Peterson, chairman of Variety's Heart Fund, estimated the outing cleared \$1,500. Indiana Lieut. Gov. John Watkins, Indianapolis Mayor Philip Bayt, Purdue Athletic Director Red Mackey and Warner's featured player Gene Baxter had top billing on Claude McKean's entertainment program. About 225 barkers attended. . . . Oscar Kushner is trying Cowboy Copas and his hillbilly troupe in a stage show test at the Greenwood drive-in.

## KANSAS CITY

"That's My Boy" is in its second week at the Paramount, while the RKO Missouri is showing "Flying Leathernecks" with "Fury of the Congo." Loew's Midland offers "He Ran All the Way" with "Skipalong Rosenbloom." The Kimbo is holding "Kon-Tiki" for a seventh week. The four Fox Midwest first runs are showing "Apache Drums" and "Hollywood Story." . . . "David and Bathsheba" big at the Orpheum. . . . Commonwealth Theatres are preparing for the fall meeting, September 5. . . . Eugene Seifert, formerly assistant manager at Loew's Century, Baltimore, is now assistant to Howard Burkhardt, manager of Loew's Midland, Kansas City, succeeding Harry Meyer, who goes to Loew's State, St. Louis.

## LOS ANGELES

The pickup in boxoffice grosses at the first runs, as well as the neighborhood houses, was evidenced by the comparatively high number of holdover bills. Among them were "That's My Boy" at the two Paramounts, "A Place in the Sun" at the Fine Arts, "Iron Man" at the United Artists circuit and "Alice in Wonderland" at the Pantheas and Hillstreet, all in a second week, while "Capt. Horatio Hornblower" was slated to yield the Warner Bros. screens after a third week to "Jim Thorpe—All American." . . . A split-up in booking arrangements for the Los Angeles and Grauman's Chinese group found "People Will Talk" opening at the Los Angeles, Uptown, Fox Wilshire, Loyola and Vogue while the Chinese was joined by the Globe Downtown in showing "David and Bathsheba," which had its "invitational" premiere at the Chinese. Loew's State and the Egyptian paired "Strictly Dishonorable" with "The Tall Target" and long run honors among the imports went to "Tales of Hoffman" at the Esquire. . . . Frank Fouce, leading Los Angeles Spanish-language exhibitor, was looking over some new imports at the Mexico City studios. . . . The Congress theatre has been taken over by Frank Bafa from Mort Goldberg.

## LOUISVILLE

Included in the product offered in the first run theatres here were Bunin's "Alice in Wonderland," held over for an extended run at the Scoop, with the Brown taking over from the Rialto "Passage West" and "The

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Bullfighter and the Lady." The Mary Anderson brought in "Capt. Horatio Hornblower"; Loew's "Sirocco" and "When the Redskins Rode." The Rialto offered "My Forbidden Past" and "Let's Go Navy." The Strand featured "Best of the Badmen" and "Roadblock." . . . A. H. "Bubba" Robertson, co-owner of the Majestic theatre, Springfield, Ky., has returned from a four-month stay at the Warm Springs Foundation, Warm Springs, Ga., and has taken over the operation of the theatre, replacing Ralph Quarles, another member of the organization, who has left on a business trip to South Carolina. . . . At the Shelby theatre, a suburban subsequent run neighborhood house, the projection room was broken into and the back combinations of both projection lenses were stolen, making it impossible to run the film until complete lenses were obtained. . . . Out of town visitors seen on the row recently included: Mr. and Mrs. Tex Richards, State, Croutersville, Ind.; George Lindsay, Lindsay, Brownsville, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Bob Enoch, State and Grand theatres, Elizabethtown, Ky.

## MEMPHIS

First run business continued good in Memphis. Warner held over "Alice in Wonderland," for a second week. Strand opened strong with "House on Telegraph Hill." Loew's Palace reported good business with "Strictly Dishonorable." Loew's State had a strong opening with "Mask of the Avenger." Malco opened "Sirocco" to improved crowds. . . . The local industry this week was deep in plans for the area's participation in the industry's "Movietime U.S.A." jubilee campaign.

## MIAMI

Now in its seventh week at the Flamingo is "Show Boat." Also playing: "Cyrano de Bergerac," Carib, Miami, Miracle; "His Kind of Woman," Paramount, Beach; "Warpath," Florida, Sheridan; "Disc Jockey," Lincoln, Town; "Belle Le Grand," Olympia with Arlene Dahl topping the stage show; "Home Town Story" and "Tarzan's Peril" are the double first run features at Embassy, Variety; "Alice in Wonderland," Lauderdale's Gateway; "Titan," Colony Art and "The First Legion," Mayfair Art. For the midnight patrons, Paramount had "That's My Boy" and Town offered "Mask of the Avenger." . . . Mrs. Theresa Cohen, mother of Mrs. Mitchell Wolfson, died at the age of 74, in Richmond, Va. . . . Lenny Kent, featured in "Disc Jockey" made personal appearances at the Town and Lincoln theatres. . . . An 800 seat open air theatre was opened at the Miami International Airport recently, but will be strictly for members of the 435th Troop Carrier Wing. T-Sgt. Robert Dysert is manager.

## MILWAUKEE

On the Riverside screen was "Katie Did It," plus a stage show. Two holdovers were "Capt. Horatio Hornblower" at the Warner and "Mr. Belvedere Rings the Bell" at the Wisconsin. . . . Exhibitor representatives, among them Ben Marcus, president of the AITO of Wisconsin and Harold Pearson, executive secretary of the AITO, attended

## RETIREMENT



**JOHN SHIVELY**, above, is retiring September 1 after 25 years as manager and projectionist at the Pix theatre at Millburg, Pa. It was 26 years ago that Mr. Shively started his apprenticeship at what is now the Pix. When he obtained his projectionist's license, he assumed the duties in the booth and later was named manager. H. K. Weiser, owner of the Pix, attests to the fact that Mr. Shively has well earned his retirement.

the primary meeting at Chicago for "Movietime U.S.A." . . . The Alhambra, a Warner house, has closed. . . . The S & M theatre at Ripon, the Campus, will be closed for about a month. Extensive damage was done to the theatre when a fire broke out upstairs in a dentist's office. . . . The Plaza theatre, Burlington, Wis., owned by Jack Yeo, has had its concession stand remodeled, it has been announced.

## MINNEAPOLIS

"Warpath" is at the Gopher. Radio City is showing "Meet Me After the Show." "Capt. Horatio Hornblower" is at the State; "Bond Street" at the World; the Century is playing "A Song to Remember." "The Law and the Lady" is at the Lyric. "His Kind of Woman" is at the RKO-Orpheum. . . . The Minneapolis Star, evening newspaper, is publishing a series of articles about new Hollywood personalities, under the title of "New Stars on Hollywood Horizon." . . . Bank Night is again giving sponsoring theatres excellent patronage. . . . The Minnesota Amusement Company, joint owners of the Hollywood and Fifth Avenue theatres in La Crosse, Wis., with the Wisconsin Welworth Company, has purchased the interest in the two theatres, owned by the Welworth chain.

## NEW ORLEANS

First run presentations were "Apache Drums" at the Joy; "He Ran All The Way" at Loew's State; "I Was An American Spy" at the Tudor; "Salt to the Devil" at the Avenue; "Three Steps North" at the Civic; "The Guy Who Came Back" at the Saenger; "Cyrano de Bergerac" second downtown showing at popular prices, at the

Globe; "Santa Fe" and "Never Trust A Gambler" at RKO Orpheum; "Inside The Walls of Folsom Prison" at the Centre. . . . Masterpiece Pictures will move to larger quarters. They will continue to distribute Realert Pictures, both new and reissues, in addition to their own reissues and independently produced productions. . . . The Town, a neighborhood theatre, changed hands. The new owner is Marvin Trosclair, a newcomer in the industry. It was formerly managed by Mrs. Roy Lombardo. . . . Visiting exhibitors were I. Basham, Tullos, La.; Frank Olah, Albany, La.; Lew Langlois, Roads, La.; Jack O'Quinn, Kaplan, La.

## OKLAHOMA CITY

Downtown first run houses are showing: "Jim Thorpe—All American" at both the Midwest and Warner theatre; "That's My Boy" at the Criterion; "Thief of Bagdad" plus "Jungle Book" at the Plaza and Harber Theatres. "Warpath" is in its second week at the Tower. "Dear Brat" plus "The Avenger" is showing at the Capitol. . . . The Oklahoma City premiere of "Jim Thorpe" was preceded by an Indian parade, Indian dances, Indian relay races, run by local boys of Indian descent, which came to a finish in front of the reviewing stand. Phyllis Thaxter, James Brown and his wife starlet Betty Engle, made personal appearances on the stage of the Warner and Midwest theatres.

## OMAHA

"That's My Boy" grossed \$19,500 in its first week at the Orpheum. William Miskell, Tri-States district manager, in announcing a second-week run, said it was only the fourth time in the theatre's history a film had played two weeks there (Orpheum holdovers generally are moved to another Tri-States Omaha house). . . . Disney's "Alice in Wonderland" slipped a bit below average in its third week at the RKO-Brandeis. . . . MGM's "Show Boat" truck exhibit hit a busy day to visit Britt, Ia., last week — it was National Hobo Convention Day. . . . A collection at the Chateau theatre, Waukena, Neb., brought \$72 for Kansas flood relief. . . . Tri-States' "Greatest Movie Season" contest opened last week with Fred Teller, manager of the Omaha theatre, heading the district drive. . . . The Pawnee drive-in's summer Sunday church service program for tourists at North Platte, Neb., went over so big that the sponsoring churches are planning a similar schedule next year.

## PHILADELPHIA

G. F. Wurtele, now owner-manager of the Great Northern, announced that the key neighborhood house will continue to operate for some time despite the fact that a business block may replace it later. He has been at the theatre for eight years and reports that business has been satisfactory. . . . A petition to the City Council of Birdsboro, Pa., where the Diamond is located, calls for placing a Sunday motion picture election blank on the November ballot. . . . Lobby of Hunt's Beach, Cape May, N. J., houses a display of etchings by Robert Pellingier, graphic arts teacher at the Philadelphia Museum of Art. . . . The Pennsylvania State Board of Motion Picture Censors have fin-

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ally approved "The Blue Angel," the Marlene Dietrich film, which has never been shown in the State before. It will have its first showing late this month at the Studio. . . . With the reopening of Warners' Aldine, center-city first run house, Roy Robbins returned as house manager. . . . "Philadelphia Daily News" sponsored the preview performance Tuesday night of "Flying Leathernecks" with the entire proceeds going toward the Marine Memorial campaign. . . . Burglars broken into the Allen, Allentown, Pa., and hauled away a safe, weighing 450 pounds, that contained almost \$700 in cash. . . . Frank Gallus closed his Ritz in Mays Landing, N. J. . . . The Brandonville drive-in, Brandonville, Pa., owned and operated by Melvin Heinbach, installed a complete new sound system.

## PITTSBURGH

Grosses are on the upswing here which is very gratifying to managers of the downtown houses. "Iron Man" gave the J. P. Harris its best business in many months. "Cyrano de Bergerac," and "Samson and Delilah," in the Fulton and Warner respectively, also did well for the first time here at popular prices and were held over. "Tales of Hoffman" opened in the legitimate Nixon theatre to a sellout crowd. . . . The Variety Club's Tent No. 1 has set a date of October 28, for its annual banquet. Jules Lapidus, Warner's Eastern and Canadian division sales manager, held a meeting in the William Penn Hotel. . . . Al Singer, manager of the Warner theatre, who has been connected with the company for 18 years, resigned recently to go into a private business.

## PORTLAND

The sun has been shining down on this city for more than 50 days with the temperature staying in the 90's. This is a new record for this area for days without rain. The downtown theatres have been booking strong double bills with top product and this has been paying off at the boxoffice. . . . "Cyrano de Bergerac" and "Kind Lady" are double billed at popular prices at the Broadway. "That's My Boy" in at the Oriental and Orpheum. "Strictly Dishonorable" opens at the United Artists. "Tarzan's Peril" into the Music Box. "The Prowler" showing at the Mayfair. Held for a second week are "Alice in Wonderland" at the Paramount and "Mario Lanza Sings Tonight" at the Guild. Marty Foster has taken "Toast of New Orleans" and "That Midnight Kiss" and booked them as a concert at his art house for terrific returns.

## SAN FRANCISCO

Top grosser of the week was Disney's "Alice in Wonderland" at the Golden Gate. . . . New on the street are "Bright Victory" at United Artists, "David and Bathsheba" at the Fox, "Flying Leathernecks" at the Golden Gate, "Here Comes the Groom" at the Paramount and "Pickup" at the Orpheum. . . . Bunin's "Alice" played one week (day-and-date) at the Bridge and Rio, then took on a second feature, "The Wizard of Oz" at the Bridge and was dropped altogether at the Rio. . . . "Kon-Tiki," in 15th week at the Vogue, has broken the run-

record of the house by surpassing the previous record held by "Trio." . . . Irving Levin's "Laughs of a Lifetime" show (package of specialties) was a success at the Balboa and Harding and moved over to the Metro and Coliseum. . . . Irving Ackerman's Silver Palace (renamed the Hub) was scheduled to have its renovation completed by September 1. The house remained open during alterations which include a new front, marquee and boxoffice, complete recarpeting, plastic screen, reseating and ventilating system. Harry Gold, at one time a salesman for Twentieth Century-Fox in the Boston area, is manager. . . . The recently built Golden State Theatres building is being remodeled, to make provision for a loading zone for Golden State Candy Co., because other arrangements with the police department could not be made. . . . Manager Glen Caldwell of the Del Mar in San Leandro, died suddenly August 21. He had been with Golden State Theatres for the past 15 years.

## ST. LOUIS

"Warpath" opened at four suburban drive-ins last week. This was the first so-called class "A" film in this sector to open at a drive-in and the cars were bumper to bumper in all four outdoor show places. . . . "That's My Boy" continued to do great business at the Missouri and looked like a third week holdover at the Grand Avenue theatre. . . . New openings included "Meet Me After The Show" at the Fox and "The Law And The Lady" at Loew's State. . . . Business was definitely on the upgrade in this neck of the woods and the number of long holdovers of late pointed up the good business outlook. . . . "Oliver Twist" continued to do standing room only business at two west end theatres while "Alice In Wonderland" moved over to the Loew's Orpheum after two successful weeks at the Loew's State. . . . The "Movietime U.S.A." committee is getting plans formulated for the big campaign.

## TORONTO

Opening of the 72nd Canadian National Exhibition—world's largest annual fair—had its effect on all local theatres according to first-run managers who report box office decreases. Jimmy Durante is starring nightly at the 20,000 seat grandstand, and Spike Jones and his troupe are at the 15,000 seat Coliseum. . . . "Show Boat" opened at Loew's as did "Here Comes the Groom" at the Imperial, "That's My Boy" at the Shea's and Eglinton, "Happy Go Lovely" at the University and Nortown, and "Kon-Tiki" at the Towne Cinema. Held over for a second week were "Cyrano de Bergerac" at the Odeon Toronto, "One Hour With You" at the International Cinema, and "Alice in Wonderland" which moved to the Victoria from the Imperial. . . . Loew's Uptown presented another of its periodic stage shows while on the screen "The Tall Target" was the bill of fare. . . . Jerry Collins, publicist for Loew's two houses here, was named manager of the Uptown theatre, succeeding the late Stan Gosnell. Claire Appel, recently resigned Eastern supervisor for Odeon theatres of Canada, is now publicist for Loew's and Uptown. . . . Carl Peppercorn, RKO Canadian general manager, visiting New York home office for a week. . . . Murray Sweigman, head of

Theatre Posters Limited, announces that his firm has become the releasing agent for National Screen Service in Canada, with the exception of Quebec. . . . Casey Swedlove, owner of the Linden theatre, Ottawa, has taken over the Glebe theatre, also in Ottawa, in partnership with Hyman Bessin. Glebe was formerly an Odeon unit. . . . Don Gauld, supervisor of the Odeon circuit, has been named to the board of the MPTA of Ontario.

## VANCOUVER

The Capitol reported a highly successful fourth week run for "Show Boat," well over the average attendance. The first three weeks business was a record breaker. Also "The Great Caruso," now on its sixth downtown week, still doing above average at the Dominion. "Alice in Wonderland" opened big at the Orpheum where they are giving extra morning shows. Also showing "No Questions Asked" and "Up in Arms" at the Cinema; "The Secret of Convict Lake" at the Vogue; "Danger Zone" and the "Walcott-Charles fight, plus stage show, at the Hastings; a return visit of "Brief Encounter" at the Studio; "Mask of the Avenger" and "Father Takes the Air" at the Plaza; and "Passage West" and a reissue of "Star Spangled Rhythm" at the Strand. The State theatre will reopen with a policy of films plus stage shows. It was leased by Stage Productions, Ltd., to Charlie Nelson, local night club owner. The house is the former Pantages theatre and seats 1000. . . . Dale Abbott opened his new Starlite drive-in at Estevan, Sask., accommodating 300 cars. . . . Famous Player partner P. W. Mahon opened his Pines drive-in near Prince Albert, Sask., a 600-car house. . . . Harry Phillet of Vancouver opened his reconstructed Studio theatre at Moose Jaw, Sask. It was the old Strand silent film house and had been closed for the past 17 years. . . . The Sunset drive-in was opened at Regina, Sask., built at a cost of \$130,000.

## WASHINGTON

New openings included: "Mask of the Avenger" at the Metropolitan; "He Ran All the Way" at the Palace; "The Law and the Lady" at the Capitol; "M" at the Trans-Lux. Holdovers included "That's My Boy" at the Warner for a second week; "Alice in Wonderland" at RKO Keith's for a fourth week; "Women's Without Names" at the Playhouse for a second week; "Kon-Tiki" at the Dupont for a sixth week; and "La Ronde" at the Plaza for a fifth week. The Little brought back "Red Shoes" and the Columbia carried over "Secret of Convict Lake." . . . The Dupont theatre has booked "Oliver Twist" starting September 3. . . . A. J. Brylawski, president of the MPTO, and chairman of "Movietime, U.S.A." for the Washington area, has been appointed chairman of the Board of Trade traffic safety campaign. . . . The Women's Committee of the Variety Club held a luncheon-meeting at the Shoreham Hotel to start the club's annual welfare drive. Mrs. Sara S. Young, chairman of the committee, was hostess, assisted by Mrs. Frank Boucher and Mrs. Clark Davis. . . . George Crouch celebrated his third anniversary as Washington District zone manager for Warner Bros. theatres. . . . Lloyd Hadaway, manager of Warner's Savoy theatre, has resigned.

# "What the Picture did for me"

## Columbia

**HER FIRST ROMANCE:** Margaret O'Brien, Allan Martin, Jr.—I have a daughter the same age as Margaret was supposed to be and in the same grade in school, but if she acted that silly I would either spank her or take her to a psychiatrist. However, it drew well and is very entertaining, if one is not too discriminating. We had a brand new print on it—thanks Columbia! Played Friday, Saturday, July 27, 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

## Lippert

**STEEL HELMET, THE:** Gene Davis, Steve Brodie—Played this to excellent business, in spite of bad weather and keen competition in the town. Production up to major calibre. Audience reaction good.—Al Davis, Riant Theatre, Conshohocken, Pa.

## Metro-Goldwyn-Mayer

**KIM:** Errol Flynn, Dean Stockwell—This has taught me a lesson. Business being what it is, in the future I am going to be very cautious in my buying. This might be a good picture for some communities, but not for me. One hardly caught a glimpse of Flynn (just as well), and nobody could understand the dialogue. We paid too much for this, too.—Played Sunday, Monday, August 12, 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

**TOAST OF NEW ORLEANS:** Kathryn Grayson, Mario Lanza—Believing my patrons would like Mario Lanza so well after "The Great Caruso," I booked this the week after. 50% who saw "Caruso" expressed the opinion that this was even greater, so I say small towns can play class movies if they're handled right. Get some boosters instead of knockers! Played Wednesday, Thursday, July 25, 26.—James C. Balkcom, Gray Theatre, Gray, Ga.

**TO PLEASE A LADY:** Clark Gable, Barbara Stanwyck—This fast moving film did a little above average business in spite of being second run. It is just what the men wanted with enough romance "To Please a Lady"—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

## Paramount

**SAMSON & DELILAH:** Hedy Lamarr, Victor Mature, George Sanders—We played this picture at popular prices (second run) after advanced admission prices and had excellent business with it. This will always be remembered as one of the great pictures. Small town exhibitors, if you can make a deal for this great picture, be sure and do so, as I know it will make you some good money. We had business far above average. Played Saturday, Sunday, Monday, August 11, 12, 13.—O. Fomby, Paula Theatre, Homer, La.

## RKO-Radio

**UP IN ARMS:** Danny Kaye, Dinah Shore—A swell picture—one that you will be glad to show. Beautiful color. Danny Kaye was better in this show than he was in some of his later pictures. If your patrons like good hearty laughs, play this picture. All favorable comments. Played Wednesday, Thursday, August 15, 16.—O. Fomby, Paula Theatre, Homer, La.

## Republic

**DAKOTA KID, THE:** Michael Chapin, Elene Jansen—This is the first of a series of westerns where two children (Red and Judy) are the hero and heroine. I did not see it, but the remarks were favorable and I think this is a novel idea. Drew well. Played Friday, Saturday, July 27, 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

## JOINING THE RANKS

*Additional contributors to the What the Picture Did for Me department continue to add their bit to the sum total of knowledge on picture performance, serving to assist other exhibitors in handling product. It is by exhibitors and for exhibitors. The new and welcome contributors:*

**I. Epstein, Majestic Theatre, Bridge-ton, N. J.**  
**Frank L. Fitzpatrick, Clinton Theatre, Clinton, Mich.**  
**Jeannette Jones, Opera House, Mid-land, Md.**  
**Bruce Kixmiller, Colonial Theatre, Bicknell, Ind.**  
**Mrs. H. L. Love, Love's Theatres, Jonesboro, Ark.**  
**Frank McCully, Rainbow Theatre, Joseph, Ore.**  
**Ernest Lee Valery, Spindle Top Drive-In Theatre, Beaumont, Texas.**  
**Paul Wood, Escambia Drive-In Theatre, Century, Fla.**

## Universal

**ADAM AND EVALYN:** Stewart Granger, Jean Simmons—Not for small towns. Could not understand the dialogue. This is becoming monotonous—almost like watching the old silent movie. From now on I am going to book only pictures in which they speak clear, concise English—or perhaps I should say just good old "American language." Played Friday, Saturday, August 10, 11.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

## Warner Bros.

**DALLAS:** Gary Cooper, Ruth Roman—This drew better than it should. I think these super westerns are being run in the ground. Gary Cooper is too wonderful an actor to put in a ham role like this one. Oh, yes, Warner, did he marry Ruth Roman or adopt her for his granddaughter? Played Sunday, Monday, July 29, 30.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

**DODGE CITY:** Errol Flynn, Olivia De Havilland—A release that is better than lots of today's product. If you played it before, you won't go wrong with a repeat run. Played Sunday, June 24.—James C. Balkcom, Gray Theatre, Gray, Ga.

**DODGE CITY:** Errol Flynn, Olivia De Havilland—Re-release western that has the daddy of all fist fights in it—just what the doctor ordered for my situation.

Extra good business. Played Sunday, August 5.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**GOODBYE, MY FANCY:** Joan Crawford, Frank Lovejoy—Definitely not a small town picture. I lost my shirt on this because I paid too much for it. Why do they insist on cramming this type of picture down the throats of small town theatres. Seems like some of the Hollywood big-wigs would get out in the territory and see what theatre goes like, instead of sitting in Hollywood and putting out what they like. Played Sunday, Monday, July 15, 16.—Frank McCully, Rain-low Theatre, Joseph, Ore.

**ON MOONLIGHT BAY:** Doris Day, Gordon MacRae—If you've been looking for a good family picture, this is one of the year's best. Filmed in beautiful Technicolor with two grand stars. This one will make you proud to be an exhibitor. It has some catchy tunes. Give it your preferred playing time. I advertised it as being on the type of "Meet Me in St. Louis". Excellent comments.—James C. Balkcom, Gray Theatre, Gray, Ga.

**ON MOONLIGHT BAY:** Doris Day, Gordon MacRae—Excellent for all. Good for all situations. One of the best grosses we have had in about two years. Enjoyed by all. Play it—it will make you stop singing the blues. Played Saturday, Sunday, Monday, August 18, 19, 20.—O. Fomby, Paula Theatre, Homer, La.

**SAN QUENTIN:** Pat O'Brien, Humphrey Bogart—This old prison picture still packs a punch for the action fans, but I did below average business with it. Played Sunday, August 12.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**SUGARFOOT:** Randolph Scott, Adele Jergens—One thing about Randolph Scott, you can depend on him to deliver the customers right in your lap. They seem to like him in just about anything. Story not too good, but just his name on the marquee and anything else you do will be superfluous. Seems both the men and women like him. So do I—he's good for business. Played Monday, Tuesday, July 30, 31.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

## Shorts

## Columbia

**BABY SITTERS' JITTERS:** Stogie Comedy.—O. K. Three Stogie Comedy.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**LOVE IN GLOOM:** Comedy Favorite—This two reeler failed me—not so good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Metro-Goldwyn-Mayer

**DROOPY'S GOOD DEED:** Technicolor Cartoon—Droopy is a scream here—very good cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**SLEEPY-TIME TOM:** Technicolor Cartoon—Good cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## RKO-Radio

**NIGHTCLUB DAZE:** Comedy Special—Gil Lamb is the prince of slapstick comedies. He hasn't failed to bring out a lot of laughs yet. Very good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions and 5,117 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	5	40	23	23	6
*Air Cadet (U.I.)	—	8	18	15	9
Al Jennings of Oklahoma (Col.)	—	8	15	16	4
Alice in Wonderland (RKO Radio)	—	2	6	3	—
Along the Great Divide (W.B.)	—	7	21	14	4
Apache Drums (U.I.)	—	2	31	5	2
Appointment With Danger (Para.)	—	4	42	37	13
As Young As You Feel (20th-Fox)	—	—	3	4	5
Best of the Badmen (RKO Radio)	—	4	17	13	8
Big Carnival, The (Formerly Ace in the Hole) (Para.)	—	2	5	8	4
Bird of Paradise (20th-Fox)	5	8	47	58	15
Brave Bulls, The (Col.)	—	—	1	9	24
Bullfighter and the Lady, The (Rep.)	—	3	8	14	9
Captain Horatio Hornblower (W.B.)	4	6	—	—	—
Cattle Drive (U.I.)	8	1	—	5	—
Cavalry Scout (Mono.)	—	3	2	2	—
Comin' Round the Mountain (U.I.)	9	7	13	7	—
Cyreno de Bergerac (U.A.)	10	5	—	3	—
Dear Brut (Para.)	—	1	30	13	19
Double Crossbones (U.I.)	1	1	5	14	5
Excuse My Dust (MGM)	—	12	32	16	—
Fabiola (U.A.)	—	4	3	8	3
Fat Man, The (U.I.)	4	—	1	2	2
Father's Little Dividend (MGM)	49	64	29	6	2
Fighting Coast Guard (Rep.)	—	1	23	26	10
Follow the Sun (20th-Fox)	—	1	29	20	17
Forth Worth (W.B.)	9	13	20	3	2
Fourteen Hours (20th-Fox)	—	1	8	9	16
Francis Goes to the Races (U.I.)	11	14	—	1	—
Frogmen, The (20th-Fox)	13	8	30	6	—
Fury of the Congo (Col.)	—	1	2	3	—
Go for Broke (MGM)	11	49	35	11	2
Goodbye, My Fancy (W.B.)	—	9	9	21	10
Great Caruso, The (MGM)	29	11	44	10	2
*Groom Wore Spurs, The (U.I.)	—	—	19	19	16
Guy Who Came Back, The (20th-Fox)	—	—	5	5	3
Half Angel (20th-Fox)	2	27	31	7	1
Hard, Fast and Beautiful (RKO Radio)	—	1	—	—	6
He Ran All the Way (U.A.)	—	—	1	17	2
Her First Romance (Col.)	—	1	2	—	2
Hollywood Story (U.I.)	—	—	2	1	1
Horsie (Formerly Queen for a Day) (U.A.)	—	—	3	2	10
House on Telegraph Hill (20th-Fox)	—	—	1	12	5
I Can Get It for You Wholesale (20th-Fox)	1	25	18	26	3
I Was a Communist for the F.B.I. (W.B.)	—	23	33	17	3
Inside Straight (MGM)	—	—	6	25	15
Inside the Walls of Folsom Prison (W.B.)	—	6	4	9	2
Jungle Headhunters (RKO Radio)	—	—	1	1	4

	EX	AA	AV	BA	PR
Katie Did It (U.I.)	2	1	18	7	—
Kon-Tiki (RKO Radio)	3	1	—	—	1
Last Outpost, The (Para.)	1	6	22	11	5
Lemon Drop Kid, The (Para.)	4	55	38	37	4
*Lightning Strikes Twice (W.B.)	—	—	8	13	12
Little Big Horn (Lippert)	—	3	4	2	1
Lorne Doone (Col.)	—	3	16	4	1
Lucky Nick Cain (20th-Fox)	—	—	1	10	5
Lullaby of Broadway (W.B.)	3	20	31	36	6
M (Col.)	2	—	2	2	—
Ma and Pa Kettle Back on the Farm (U.I.)	117	40	18	14	—
Man from Planet X, The (U.A.)	—	2	6	1	9
Mating Season, The (Para.)	1	20	28	69	42
Mr. Belvedere Rings the Bell (20th-Fox)	1	6	13	7	1
Molly (Para.)	—	—	1	4	15
My Forbidden Past (RKO Radio)	—	17	17	28	22
My Outlaw Brother (U.A.)	—	1	5	1	—
New Mexico (U.A.)	—	—	5	4	1
Night Into Morning (MGM)	—	11	4	10	1
No Questions Asked (MGM)	—	—	4	5	5
Of Men and Music (20th-Fox)	—	—	4	—	1
Oh! Susanna (Rep.)	—	5	11	6	2
On Moonlight Bay (W.B.)	16	17	—	1	—
On the Riviera (20th-Fox)	12	12	25	31	2
Only the Valiant (W.B.)	—	6	40	26	26
Painted Hills (MGM)	—	12	22	7	6
Passage West (Para.)	9	1	22	10	9
Peking Express (Para.)	1	3	2	2	1
Prince Who Was a Thief, The (U.I.)	1	5	9	7	—
Prowler, The (U.A.)	2	1	2	—	3
Quebec (Para.)	1	—	7	18	5
Raton Pass (W.B.)	—	5	16	34	8
Rawhide (20th-Fox)	7	18	40	11	1
*Redhead and the Cowboy, The (Para.)	—	23	34	22	17
Rich, Young and Pretty (MGM)	1	6	5	2	—
Royal Wedding (MGM)	4	36	30	41	15
Samson and Delilah (Para.)	32	47	18	10	4
Santa Fe (Col.)	5	7	59	41	1
Scarf, The (U.A.)	—	3	4	1	2
Sealed Cargo (RKO Radio)	—	3	10	11	13
Secret of Convict Lake, The (20th-Fox)	1	3	2	—	—
Show Boat (MGM)	47	8	—	—	—
Sirocco (Col.)	—	2	1	4	1
Skipalong Rosenbloom (U.A.)	—	—	—	4	1
Smuggler's Island (U.I.)	2	4	15	11	2
Soldiers Three (MGM)	2	10	22	25	13
Strangers on a Train (W.B.)	3	16	20	7	2
Strictly Dishonorable (MGM)	—	—	—	5	18
*Sugarfoot (W.B.)	3	68	55	10	1
Sword of Monte Cristo (20th-Fox)	—	1	3	14	7
Take Care of My Little Girl (20th-Fox)	10	49	21	3	—
Tarzan's Peril (RKO Radio)	—	7	22	21	2
Teresa (MGM)	—	4	8	16	3
Texas Rangers (Col.)	1	4	1	—	1
That's My Boy (Para.)	16	—	—	—	—
Thing, The (RKO Radio)	24	42	13	10	5
Tokyo File 212 (RKO Radio)	—	—	1	4	4
Try and Get Me (U.A.)	—	—	2	1	6
Two of a Kind (Col.)	—	—	2	4	—
Up Front (U.I.)	3	36	57	12	24
Valentino (Col.)	1	18	31	22	33
When the Redskins Rode (Col.)	—	3	2	—	5
You're in the Navy Now (20th-Fox)	—	15	35	36	5



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## It's Also Patriotic To Use Mats

**M**ATERIAL shortages will make it increasingly difficult to make halftone engravings, and all users may be asked to cut their requirements to a percentage of average use, over a period taken as indicative of the past. This may effect the HERALD, and all publications, as well as daily newspapers and theatres who make their own engravings.

Actually, only a relatively few theatres do make their own halftones, and it has long been our plea on this page, addressed to pressbook makers and theatre managers, to make better use of newspaper mats, which are cheap and which require no new type metal. Mats are cast, remelted and cast again, without the use of vital war materials, and with equal results.

Every major pressbook contains huge, oversized newspaper ad mats, running from 500 to 1,000 lines, which are seldom used in the field, because the theatre at the point-of-sale can't afford to pay newspaper advertising rates for these large displays. We wish that instead of so many oversized ads, there could be more usable, institutional ads available, and more that would sell the theatre as a place to go.

S. Barret McCormick, in charge of the preparation of the pressbook for Movietime U.S.A. is planning on institutional and public relations quality in newspaper ad mats to be contained in this new issue. For instance, he will offer something like the excellent *Brooklyn Eagle* ads, which are reproduced elsewhere in this week's Round Table. There have been other institutional ads from various industry sources that could and should be available in mat form, for all types of theatres, instead of requiring new engraving, at high cost.

Incidentally, and this is a trial balloon—why can't the Movietime U.S.A. pressbook and mat campaign, be sold as a package, by National Screen? Let the theatre pay a reasonable, round figure for the whole package (that's no more than a proper contribution to this industry benefit!) but don't sit back, get the pressbook for free, and then buy just the very least amount of this insti-

### THE BRITISH CONTEST

Film industry in Great Britain has just completed a showmanship contest, conducted on a national basis, the results of which are contained in this issue of the Round Table. It was done by cooperative effort, an unselfish, broad-minded, all-for-one and one-for-all endeavor, to bring back business at the box office, for the benefit of all industry branches.

Again, we are forcibly reminded that industry public relations policy in England, as well as their "better business drive," is considerably further advanced, and better organized than it has been on this side of the water. They're ahead of us, in showmanship (much of the time) and in the important job of working together for improved business conditions, which are "off" from previous highs, the world over (and not only in motion pictures!).

Such a contest, in this country, would be conducted by major circuits and independents on an even footing, and judged by officials of exhibitor organizations, such as Allied and TOA, plus technical and engineering groups, operating and publicity departments—in other words, an all-out drive, on an all-industry basis. We can applaud, vigorously, and so, why can't we follow such a very good example?

Competitions for showmanship are the greatest incentive for better business our industry has known, as proven by the Quigley Awards and the many circuit competitions which put and keep such groups ahead of all others, because they display the best work by the best men in the field.

tutional advertising for the good of your own theatre and your industry! This isn't something dreamed up to help just the big fellows. It's for everybody; and everybody should help, and contribute to it, at the local level.

**Q** Tony Masella, manager of Loew's Poli-Palace, Meriden, Conn., is the first to send us an example of the newspaper editorials promoted by Loew's Theatres nationally, in local papers, as a reply to *Life's* attack on a friendly industry. Tony went to the editor of the *Meriden Journal* and the result was top-bracket rebuttal in prime editorial style. It will convince local folks of the misleading quality of *Life's* article, and of the fact that many movies, better than ever, are current and coming attractions.

And Larry Woodin was quick to reply to *Life's* bitter and uncalled-for blast, through his "Hollywoodin" newspaper column and radio program, which cover the trading area of his Arcadia theatre, Wellsboro, Pa., like a tent. Larry made fun of the inaccuracies in the *Life* piece, and said that film business would go on, long after *Life* was extinct. We think the editors of *Life* will come to the belief that this was a poor joke to play on allied industries and important customers. It will react over the next year, in various ways.

**Q** Way back when *Pocketbooks* were very new, we made a special pitch to the then exclusive publishers to please do something to tie in motion pictures as a market. But they didn't, or wouldn't, and repeatedly *Pocketbooks* were released under wrong titles (to conform with film releases) or with little or no attempt to capitalize the motion picture market. Mr. Robert F. DeGraff, now chairman of the board of *Pocketbooks*, will remember.

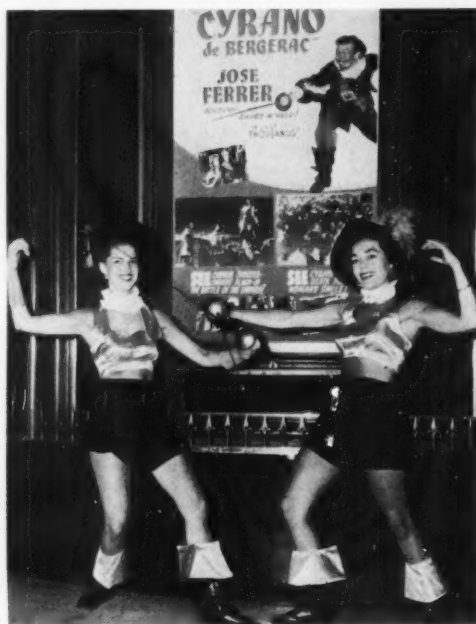
Well, we're happy to report that a new *Pocketbook* is entitled "Decision Before Dawn" although it was previously known as "Call It Treason"—George Howe's Christopher Award novel, a new 20th Century-Fox film. And, believe it or not, the front cover has action, color stills from the picture. The back cover also sells the picture, and inside there are eight pages of rotogravure stills from the film, as additional incentive towards theatre sales.—Walter Brooks

# You Won't Need A Lot of Money

TO PROVIDE the exploitation described on this page for current pictures. Here are a few on the modest side, for effort and for expenditure. Look these over and do them yourself.



Billy Saxton, manager of Walter Reade's Majestic theatre, Perth Amboy, N. J., had this highly decorative boy and girl in proper costume as ballyhoo for "Show Boat".



Max Mink, manager of the RKO Palace theatre, Cleveland, Ohio, used a bevy of pretty girls, in costume, dueling for "Cyrano de Bergerac," as lobby and street ballyhoo.



Milton Herman, manager of the Fox Palace theatre in Milwaukee, had the town in stitches with his "shower" for "Francis" and his girl friend, who received many handsome pre-wedding gifts.



"If you wanta go to see—movies" and there's no show boat running in the river, you can contrive your own as easily and simply as city manager Fred Bertholdi and theatre manager Don Bornkessell did at Walter Read's Kingston (N. Y.) theatre.



Ronnie Percy, manager of the Blue Mouse theatre, Tacoma, built himself an authentic-looking "Kon-Tiki" raft, for lobby display, using what came easily as material, perfectly "see-worthy" and capable of making sales at the box office.

## Small Town Manager Has Good Ideas

Frank McCully, owner-manager of the Rainbow theatre, Joseph, Oregon, is a new member of the Round Table, and one that we are glad to have on our list, from a theatre seating 475 in a town of 665 population. His "Grand Opening" program was tied with a yellow ribbon and it looks fine. The opening bill a year ago, was "Curtain Call At Cactus Creek," featuring Walter Brennan, and if we are not mistaken, the same Walter Brennan is a partner in the enterprise. He and Chill Wills and Forrest Tucker were all present for the opening night program, in July, 1950. It's Eastern Oregon's finest theatre, and a credit to Wallowa County.

What we like is the catalog of things that Frank McCully says he regularly does, to make business better. He uses every good merchandising trick, and every showmanship stunt that you'll find in use in bigger towns. He has amateur shows, twice monthly, on stage, and also, musical programs staged by local talent, to alternate. Two nearby schools contribute to these programs, and the audience includes "all their relatives." One of his best deals is a benefit show, because he says, "Some lodge always wants a benefit."

He has developed a mailing list and checks on it, to see who is forgetting the movie habit. If they don't show up, at regular intervals, he writes them a note and sends them a pass, to restore the habit. Old customers bring new ones, as regular patrons. He mails out 2,000 copies of his weekly program, and uses newspaper advertising in weekly papers. And best of all is the tagline in his biographical information: "I have only been an exhibitor for a year!"

### "David and Bathsheba" Art Competitions

Known and unknown Detroit artists are to have an opportunity to compete for prizes, whether their efforts be in oil, water-color, crayon or pastel, if they paint or portray "David and Bathsheba" as a subject. 20th Century-Fox and United Detroit theatres will conduct a show, in the lobby of the Madison theatre, with John L. Pappas, nationally known painter, Virginia Harriman, junior curator of the Detroit Art Institute and Prof. William T. Woodward, of the art department at Wayne University, as judges. The opening of the film of the same name at the Madison theatre is purely coincidental on the part of Alice Gorham.

### Come Early For Picture

Vincent Youmatz, manager of the Sky-Vue Drive-In, Torrington, Conn., had a professional cameraman visit the grounds to photograph early arrivals, and later the films were shown on the screen. Folks always like to see themselves in the movies.

## SHOWMEN IN ACTION

H. S. "Doc" Twedt, manager of the Chief theatre, Britt, Iowa, had terrific front page breaks in the local *News-Tribune* for the visit of the traveling "Show Boat" on Britt's "Hobo Day."

Ed Kennelly, manager of the Fond du Lac theatre, Fond du Lac, Wisc., tricked up his ad for "Excuse My Dust" to suggest "Hot Rod Racing," with box office results.

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, gets out silk-screen window cards and giant heralds for his "Back To School" carnival for kids, sponsored by a local ice cream company.

Eddie Harrison, manager of the Bijou theatre, Springfield, Mass., had a cartoon "Mad Hatter" shouting in his newspaper ad, "Sure 'Alice In Wonderland' is held over. Folks are comin' from as far as Pittsfield and North Adams, and the old folks like it as well as the kids."

Walter Murphy and Russ Newton of the Capitol theatre, New London, Conn., erected signs reading "Happy Movie Days" and "Greater Movie Season" with displays of new product.

Pearce Parkhurst announces his publicity policy at the Lansing Drive-In theatre: Boost the Industry, Laud the Opposition, Fight Television, Plug the Attraction.

Larry Kent, manager of Esquire theatre, Sacramento, Calif., doubling in brass to handle two houses while his circuit neighbor is on vacation.

S. F. Wester, manager of the Paramount theatre, Charlottesville, Va., at the suggestion of our good friend, Tom Baldridge, sends pictures of his excellent displays, done without an artist, but with great artistic effect.

Alice Gorham, publicity and advertising director for United Detroit theatres, sent out picture books and record albums, as promotion for "Alice In Wonderland" with cooperation of downtown stores and local newspapers.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, pinned the tail on the donkey, that old parlor game, as exploitation for "Francis" and it worked fine as a lobby stunt.

Ed Smith, manager of the Paramount theatre, Springfield, Mass., ran an endorsement ad reading, "100,000,000 American People Can't Be Wrong"—about Martin and Lewis in "That's My Boy."

Bill Hayes, manager of the Norwalk, Conn., Drive-In theatre, boosting and boasting his early run of "Meet Me After The Show" in newspaper display advertising.

C. R. McDonald, manager of the Tower theatre, Springfield, Mo., borrowed an honest-to-goodness elephant from a visiting carnival, as ballyhoo for "Excuse My Dust."

20th Century-Fox offering something new and different in counter display cards, which will stand up to attract attention in four colors, for "David and Bathsheba."

FOR MUSIC . . . ROMANCE . . . IT'S THE MOVIES



Bruce Tilden  
Jack Lemmon  
in "The Great Escape"

Movies bring you romance, laughter, suspense, action in photoplays of the highest quality. Shake the blues and cares of everyday living, relax and enjoy those precious hours in your favorite movie theater today. Yes, there is a good movie to see today and you will find it listed on the amusement pages of the Brooklyn Eagle today and every day.

To keep informed on current screen hits, news of Hollywood and its stars, follow Jane Corby's movie review column, "Screenings," and Jack Lett's "Hollywood" daily and Sunday.

EVERY DAY FOLLOW THE AMUSEMENT PAGES OF THE

**BROOKLYN EAGLE**

KEEP COOL AT THE MOVIES



Bette Midler  
and Richard  
Dreyfuss  
in "Shogun"

You won't be any cooler trying to buck the traffic jam leading to the beaches. But you can keep cool and relaxed while enjoying your favorite movie. You have a choice from dozens of Hollywood's best to suit every mood, every fancy. Check the amusement pages of the Brooklyn Eagle and keep up with the latest screen events.

To keep informed on current screen hits and news of Hollywood and its stars, follow Jane Corby's movie review column, "Screenings," and Jack Lett's "Hollywood" daily and Sunday.

EVERY DAY FOLLOW THE AMUSEMENT PAGES OF THE

**BROOKLYN EAGLE**

The Brooklyn Eagle, deserving of much praise from the film industry, created these institutional ads of its own volition as a contribution to better business. The series, including the above samples, will react to mutual benefit. You need photographs, and your newspaper must make its own engravings with whatever copy is decided upon locally, but it will pay you to pass along the idea as a suggestion to your editor. In the meantime, a round of cheers to the venerable Eagle for flying in the face of opposition.

# British Showmanship Contest Is Triumph

## Latest News From Texas

By general consent, the result of Britain's National Showmanship Contest, just concluded, is considered "the biggest single fillip the Industry as a whole has received"—and especially a triumph for CMA (Cinema Management Association) whose men won six out of nine top prizes. The contest ran for 13 weeks, from March 4 to June 2, and there were 51 finalists from 27 areas, determined on a population basis. Thus, London had six finalists against three allotted to Birmingham.

### The Staff Wins, Too

First prize went to F. J. Smidmore, manager of the Gaumont theatre, Morecambe (CMA) who gets a two weeks' holiday in Hollywood, or £750 in cash. His assistant manager gets £75 and his staff get a week's pay as a bonus.

Second prize: S. C. Beacham, Odeon theatre, Bristol (CMA) who gets £500 in cash; his assistant gets £50 with one week's extra pay for his entire staff.

Third prize: M. Lewis, manager of the Odeon theatre, Port Talbot, South Wales (CMA) £250 in cash; £25 to his assistant and half a week's salary to his staff.

Fourth prize: Kenneth A. Hall, manager of the Savoy theatre, Wolverhampton, £200 cash; £20 to his assistant and half a week's pay for staff.

### Small Town Praised

Fifth prize: L. Laidlaw, manager of the Grand theatre, Pelaw-On-Tyne (Independent) who proudly receives £200 in cash, £20 for his assistant and half a week's salary for his staff. Mr. Laidlaw has a 480-seat theatre, with four changes weekly, and his award is most gratifying, in competition with the biggest and best-equipped theatres in England. (We applaud small towns, all over the world.)

Sixth and Seventh prizes of £150 each, went to R. Honeyman, manager of the Regent theatre, Abbeville, Edinburgh (CMA) and R. C. S. Wilmot, manager of the Odeon theatre, Newcastle-On-Tyne, with £15 for each assistant manager and a half week's salary for each theatre staff.

Eighth and Ninth prizes of £100 each, were awarded D. Allison, manager of the Rio theatre, Kirkcaldy, Scotland, an Independent, and T. Smith, manager of the Pavilion theatre, Motherwell, Scotland (CMA), plus £10 to their assistant managers, and a half week's salary for each staff.

The National Judging Committee sat under the chairmanship of Lord Archibald, and included Mrs. Jean Currier, president of the NATKE; Walter R. Fuller, general secretary of the CEA; David E. Griffiths, president of the KRS; T. Lewis, president of the Society of Cinema Engineers; W. Southan Morris, managing director of the

S. M. cinemas; J. X. Prendergast, independent exhibitor; J. A. Neatrou, publicity director for ABC, and C. R. Young, director of publicity for CMA. The Judges were particularly impressed by the Good Neighbourliness displayed and the variety and volume of public relations results obtained.

The Judges issued a special statement with reference to Mr. Laidlaw's small situation, the Grand theatre, at Pelaw-On-Tyne. "It is a small house and the Judges were most impressed by the amount of advertising Mr. Laidlaw succeeded in creating on what must have been an expenditure of only shillings, if not coppers. It showed what can be done by the manager of a little subsequent run cinema if he has enthusiasm and adaptability. With a small stage he put on competitions and got excellent cooperation from local traders."

### Another Contest Planned

The National Planning Committee is now at work on the preparations for its National "Miss Torch" Contest, which will be run on lines very similar to those obtaining in the Showmanship Contest. The Judges won't look primarily for glamour in the gals, for every theatre in the country will be asked to name one usherette on the strength of her consideration of the patrons, and twenty-eight area finalists will be brought to London for judgment in the national finals. (For the benefit of Round Table readers, all usherettes in England carry a "torch"—or flashlight, to you!) Glittering prizes await the winners.—W. B.

### A Jeep Is Amphibious

M. Fred Serrao, manager of the Circle theatre, New Kensington, Pa., transformed a jeep into a very see-worthy "Show Boat" as street ballyhoo.

That old showman, J. P. Harrison, manager of the Campus theatre, Denton, Texas, and Quigley Grand Award winner, is at it again and this time, repeating the swell idea he had for "Mating Season"—this time with a variation. J. P. has just celebrated "Old Maid's Day" at the Campus, and entertained 400 guests, who came as "old maids" and dressed up for the occasion. They had reserved seats for a sneak preview of "People Will Talk"—a brand new 20th Century-Fox picture. (He was fixed to use the stunt for "Here Comes the Groom" but says he had "static interference.")

It seems those Dentonians like showmanship, and a Miss Dorothy Babb originated the notion. It was publicized in newspapers throughout the U. S., on the major networks and written up in *Time* magazine. And, even more important, the *Denton County Journal* gives J. P. a front page story and picture, showing his receiving the Quigley Award from the publisher of the *Herald*, in New York, last May. Home-town newspapers in Texas like home-town folks!

### Schine Circuit Winners In "Louisa" Contest

A great big hand is in order for three Schine Showmen who have recently been awarded cash prizes by Universal Pictures for their excellent campaigns on "Louisa." The final judging was held up until all theatres, right down to the last runs, had an opportunity to get the picture. We're happy to announce that I. K. O'Kelly, manager of the Rialto theatre, Amsterdam, N. Y., wins first prize of \$100; John Langford, manager of the Strand theatre, Carthage, N. Y., gets \$75 as second prize, and Irv Cantor, manager of the Auburn theatre, Auburn, N. Y., takes third prize with \$50 in cash. Seymour Morris, head of Schine's publicity department at Gloversville, N. Y., says he wishes there were more prizes.

## Koko, the Clown, for the Kids



Charles Greer, manager of the Lensic theatre, and Tom Pillsbury, manager of the Pueblo Drive-In, have combined their efforts to make the Saturday morning show a must for children, in Santa Fe, New Mexico. A 9-cent admission and free cookies for all who have birthdays adds to the enjoyment of Koko, the Clown, who draws pictures upside down, and does magic tricks, along with slap-stick comedy, for the merriment of the youngsters.



## Round Table In Britain

**Q** Friends of the Round Table on both sides of the Atlantic will be pleased and interested to know that we have 562 members in Great Britain, as of this date. These are all in our active files and have received their membership cards for 1951-52. This international association of motion picture showmen is the oldest, and by far, the largest organization of working managers, dedicated to better advertising, exploitation and promotion for motion pictures. . . . A. L. PAREZZER, manager of the Odeon theatre, Bognor Regis, proposes his house manager, D. E. Jones, for membership in the Round Table and predicts a great future for him in our industry. They will alternate in submitting their campaigns for the Quigley Awards. Currently, from Bognor Regis, an interesting contest for "Hotel Sahara" wherein patrons are shown ten poses of Yvonne de Carlo and asked to list them in order of glamor, a good trick which will bring good response. . . . A. HEAVIS, manager of the Regal cinema, Beverley planted two fine cooperative advertising pages in the *Yorkshire Times* and had a tie-up with Heinz Baby Foods for "Father's Little Dividend." . . . JOHN LONGBOTTOM says he felt convinced a lot of people would like to know what "The Halls of Montezuma" actually were, so he found a 16-year old pianist who played this marching song of the United States Marines, along with other, better known war songs, as exploitation for the Fox picture at the Odeon theatre, Middlesbrough. For "Follow the Sun" he had a fashion parade of swim suits. . . . JOHN W. WILKINSON, manager of the Elite theatre, Middlesbrough, awarded two free teas per day, at the Elite Cafe restaurant, as advertising for "Tea for Two," and was pleased to have old pensioners win the treat. . . . DOUGLAS EWING, manager of the Lyric theatre, Wellingborough, staged a carnival procession as promotion for "Pagan Love Song."

"A talk on the mating habits of tropical and cold water fish," by a well-known Smethwick aquarist, was quoted in the *Smethwick Telephone* as a "brain wave" credited to Manager Harold Morris of the Beacon cinema, as advertising for "The Mating Season." The lobby talk and fish display were mentioned as part of his live-wire publicity activities. . . . W. E. CASE, manager of the Odeon theatre, Salisbury—"a garrison town"—had his marquee reading "Billeted here this week—Soldiers Three." . . . HAROLD SHAMPAN, who always has good photos, submits his exploitation material on "Up Front" and "Cattle Drive." . . . W. RODGERS, manager of the Lido cinema, Bolton, advertised for a fat man, "not less than 20 stone weight" as exploitation for "The Fat Man." . . . D. H. WESTERN, assistant manager of the Regal cinema, Torquay, sends in a well-rounded campaign on "Captain Horatio Hornblower" as an entry for the Quigley Awards. . . . R. W. PARKER, manager of the Regal cinema, submits his campaign on the theatre's anniversary and for "The Great Caruso" with an excellent showing for both events. . . . GEORGE BERNARD put a poster for "Where the Sidewalk Ends" at the entrance of the police station as advertising for the picture at the Carlton cinema, Norwich. . . . LESLIE FRANK HOLMAN, prize-winning showman, joins the Round Table as manager of the Ritz cinema, Hereford. . . . P. STEVENS, assistant manager of the Savoy cinema, Wolverhampton, tied in "Tea for Two" with an ideal menu at a co-operating restaurant. . . . L. A. DOLAN, manager of the Embassy theatre, Waltham Cross, had Kathryn Beaumont, the "voice" of "Alice" for a widely-publicized personal appearance. . . . GEOFFREY H. W. SPARY joins the Round Table as manager of the Pavilion theatre, Reading, with examples of his showmanship.

MANAGERS' ROUND TABLE, SEPTEMBER 1, 1951

## National Pre-Selling

**H**OLLYWOOD'S newest and most uninhibited movie star, an orange-colored glamour-puss named "Rhubarb," arrived in New York Monday to begin a whirlwind pre-selling campaign for Paramount's picture of the same name, which will extend through 20 cities. Rhubarb, 14 pounds of snarling, unregenerate, misanthropic tomcat, will be accompanied by "Miss Rhubarb"—a lovely read-headed Conover model, who will act as escort and hostess at various parties for press and publicity purposes. The orange-colored cat will make headquarters in New York at the exclusive Warwick Hotel, where he will occupy a suite, complete with private milk-bar. Rufus Blair, Paramount's Coast publicity man, will accompany the cat on tour.

Six prize-winning felines of blue blooded pedigree purred their enthusiastic approval of the picture in Paramount's projection room preview for the Empire Cat Club, and greeted their hero on arrival. There is also a shipment of real rhubarb, the succulent but out-of-season vegetable, by chartered plane from Sumner, Wash., for the premiere of the picture. And Rhubarb has a special candy named for him by the Buitoni Company, which will arrive from Italy and be advertised on the radio. Newspaper folks will get a complimentary package. There was no mention of catnip.

Some 150 top business executives throughout the United States will be hearing about "The River," United Artist's Technicolor release photographed in India, as the result of a unique tieup made with the Dictaphone Corp. A special message, highlighting the importance of the Kenneth McDougal film, will go out to key executives from the manufacturer of Dictaphone recording devices. In addition to the wide mailing, the Dictaphone offices in key cities will display special advertising in connection with local playdates of the picture.

Gregory Peck, Debbie Reynolds and Carleton Carpenter are profiled in the September issue of *Seventeen*, for the delight of their teen-age readership. Under the title, "An Actor Born," Entertainment editor Edwin Miller notes the variety of roles that Gregory Peck has played, and with the description, "Just a Couple of Stage Struck Kids," by-line writer Ingrid Loewenstein tells all about Debbie Reynolds and her young partner. "A Place in the Sun" is picked as the "Picture of the Month" for September.

Photoplay magazine is sending out photographic packages describing its "Fashion Preview" based on campus clothes and those campus cut-ups, Dean Martin and Jerry Lewis, starring in their zany picture, "That's My Boy." Package is routed to buyers in big stores, and marked for the attention of several departments. Metro announces a dress tieup for "An American in Paris" which will accent "Paris elegance and French thrift" in a line advertised in the August issue of *Harper's Bazaar*, and which will be distributed and sold at the local level through Sam Edelman, 1375 Broadway, New York.

The Sept. 3 issue of *Life* will carry in its "Letters" department some part of the terrific volume of mail it has received as rebuttal in connection with its recent blast against the film industry. Warren Owens, associate editor of *Tide*, is preparing a study of the *Life* article for the benefit of the advertising trade. *Coronet* for September, now on the stands, has a 16-page feature on "Milestones in the Movies" and *Look*, in a forthcoming issue, will deal constructively with the uptrend in motion pictures.

An estimated 200,000,000 impressions for Fred McMurray's new picture, "A Millionaire for Christy" will be made through a tieup with Royal Desserts, arranged by 20th Century-Fox. The star's picture will appear on packages of Royal Desserts, and special newspaper advertising in 309 leading dailies will add a hundred million circulation. Over 5,000 radio spots, on 120 stations in 90 cities will plug the attraction through September. Royal Desserts staff of 700 field men have an assignment to cover the retail outlets with window and in-store displays, at the local level, to coincide with theatre playdates.

The issue of *Look*, on the stands August 28, carries a feature review of Paramount's "A Place in the Sun" extending over four pages, with a full-page picture of Elizabeth Taylor, in addition to scenes from the film. The magazine calls it "a passionate, memorable movie" and says that Montgomery Clift, Miss Taylor and Shelley Winters "give triumphant performances in the love tragedy." A fashion-tieup for the picture has resulted in gowns designed by Edith Head and produced by Columbia Juniors, which will be on sale in better stores, beginning with Best's in New York, where the models will be on display simultaneously with the opening at the Capitol Theatre.

An unusual all-star network radio show over WOR-Mutual preceded the world premiere of Paramount's "A Place in the Sun" at the Capitol Theatre on Broadway. Warren Hull, former film star, who has "Strike It Rich" and other top network shows, was master of ceremonies at the premiere, and the program originated in the lobby of the theatre. The line-up of top talent for the broadcast included Walter Abel, Morey Amsterdam, Tod Andrews, Binnie Barnes, Valerie Bettis, Sid Caesar, Ilka Chase, Anita Colby, Jackie Cooper, Cheryl Crawford, Ruth Gordon, Oscar Hammerstein II, Johnny Johnston, Kitty Kalen, Garson Kanin, Ethel Merman, Cole Porter, Gloria Swanson, Nancy Walker and many others.

Howard Hughes RKO-Radio production, "His Kind of Woman," is getting the benefit of a hard-hitting advertising and exploitation campaign for the world premiere of the picture at the Roosevelt Theatre in Chicago, this week. One thousand street cars and buses carry seven-foot banners, and all subway and elevated stations have been plastered with posters. A saturation showing of 24-sheet posters covers the city. Newspaper advertising for the opening alone will run to \$10,000 above normal budgets. The pre-selling campaign for the Chicago area has been under the direction of Terry Turner, head of exploitation for RKO-Radio Pictures.

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## WHAT'S YOUR PROBLEM?

**MANY READERS OF THIS CLASSIFIED PAGE** have a problem—some need a position—others are looking for competent help—many want to buy or sell new and used equipment or theatre properties—whatever may be the problem, the Motion Picture Herald Classified Page usually solves it. It has solved thousands through the years. Yes, and you don't have to consult a psychiatrist to find the answer. The simple fee of 10¢ per word will do it. MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York 20.

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## 20th-Fox Plans Awards For "Earth" Promotion

Plans for the largest exhibitor exploitation award in the history of Twentieth Century-Fox were announced in Kansas City last week by Charles Einfeld, vice-president of 20th-Fox, in addressing a group of Fox Midwest theatre managers and executives. They involve a \$15,000 prize contest

based on exploitation campaigns for 20th-Fox's science-fiction thriller, "The Day the Earth Stood Still." All theatre men playing the picture during the October 1, 1951, to January 2, 1952, period are eligible. First prize will be \$1,000 in defense bonds plus scores of additional band awards for runners-up. 20th-Fox will give advertising, exploitation and publicity aid on a national basis to bolster the local-level campaigns.

## "Fleece" Tieups Set

A city-wide store tieup will spark the opening of the British film, "The Dancing Fleece," when it opens at the Sutton theatre, New York, September 5, the British Information Service has announced in New York. The Technicolor production features the Sadlers Wells Ballet Company and is a tribute to the British wool industry. It will open at the Sutton with "The Medium."

# The Product Digest

## An American in Paris

**MGM—Technicolor Dream**

A superb Technicolor job with the immortal music of George Gershwin as a background, and starring the effervescent Gene Kelly in one of the best roles of his career, is "An American in Paris."

The picture is handsomely mounted in the best MGM tradition with perfection the key-note in each component part. Additionally, with Arthur Freed, the producer, and Vincente Minelli, the director, working from a story and screenplay by Alan Jay Lerner, "An American in Paris" stands up as one of the outstanding of the big, lavish Technicolor musicals to come out of Hollywood in a long time. Box office-wise, it seems a sure bet.

There is a story running through "An American in Paris," but the big features are the Gershwin music—beautifully played and presented, and coming at you almost continuously right through the picture—and the elaborate and literally breath-taking musical numbers. What Lerner has done is to present beautiful Paris as a tourist would find it, or what he would look for, and integrate it with a cheerful tale of love and art on the Left Bank of the Seine.

The picture is also noteworthy in that it presents a newcomer—Leslie Caron—a vivacious young French dancer full of Gallic charm and temperament. She plays the lead opposite Kelly and does very well, indeed. Also assisting are Oscar Levant and Georges Guetary as a French singer vying with Kelly for Miss Caron's affections.

The story is carefree and simple, of Kelly and Levant, a couple of happy-go-lucky Americans, the former an artist and the latter a concert pianist, living like storybook Bohemians, insolvent but full of *joie-de-vivre*. A wealthy society girl, Nina Foch, falls in love with Kelly and wants to sponsor him, but he has heart for none but Miss Caron, whom he has met in a small cafe. After some none-too-serious trials and tribulations, the problems of love are resolved.

Employing some Technicolor techniques not used before, the producers were able to make the musical interludes outstanding. An example of the new ideas in some sequences is the almost pastel-like backgrounds with the principals photographed in full, lush color.

In connection with the musical numbers, it is worthwhile noting the outstanding quality of three in particular: the one built around "An American in Paris" music, used toward the end of the picture; Levant playing "Concerto in F," with trick photography making him the soloist, conductor, player of all the instruments and audience, and the sequence which introduces Miss Caron's versatile toes to the audience.

In addition, of course, the sound track is filled with Gershwin songs that have become classics through the years.

*Reviewed at a sneak preview at Loew's 72nd*

*street theatre in New York where the audience gave the picture an enthusiastic reception. Reviewer's Rating: Excellent.—CHARLES J. LAZARUS.*

Release date, November, 1951. Running time, 113 minutes. PCA No. 14898. General audience classification.  
 Jerry Mulligan.....Gene Kelly  
 Lise Bourvier.....Leslie Caron  
 Adam Cook.....Oscar Levant  
 Henri Baurel.....Georges Guetary  
 Nina Foch, Eugene Borden, Martha Bamattre

## Angels in the Outfield

**MGM—Whimsy and Baseball**

Any exhibitor looking for that elusive "perfect family entertainment" can take a peek at "Angels in the Outfield," which should please children, grownups, sports fans, women—in fact anybody who believes or wants to believe in the brotherhood of man. Also, it is packed with laughs from start to finish.

"Angels in the Outfield," as the title implies, is a picture with a baseball background which is ready-made for the sports gentry. More importantly, however, it is a human, warm, whimsical fantasy of faith and hope and charity. Admirably directed and produced by Clarence Brown, the film has believable love interest, generous portions of excitement, and stars Paul Douglas and Janet Leigh, which should in itself make it popular at the boxoffice.

Dorothy Kingsley and George Wells wrote the bright and brittle screenplay from a story by Richard Conlin, and if there is any message contained in the writing, it is the subtle suggestion that religious tolerance and interfaith amity are things worth working for.

Douglas is a loud-mouthed, blasphemous, abusive baseball manager of the Pittsburgh Pirates who are in next to last place in the league. His players hate him, the fans despise him, the umpires keep tossing him out of games, and a vindictive sports announcer, Keenan Wynn, is out to get him banished from baseball.

After one game, Douglas is on the field alone swearing and sulking as he looks for his good luck piece, when he hears a clap of thunder and a voice from above warning him to change his ways. The voice identifies itself as an angel, representing Gabriel, who is part of a celestial baseball team known as the Heavenly Choir Nine and made up of departed greats of the game.

Now as frightened as he is anxious to start winning games, Douglas changes his ways. His new character is further strengthened by Miss Leigh, a household hints reporter who has written some critical stories about him, and a little girl from an orphanage, Donna Corcoran, who claims she has seen angels playing all the positions in the field and helping the Pirates in their winning streak.

Soon Wynn charges Douglas with emotional instability because of his angels claim and the baseball commissioner holds an inquiry. The decision that must be made is whether angels do or do not exist. However, a happy ending is reached when men of the cloth representing Catholics, Protestants and Jews quote the scriptures to prove the existence of angels, the little girl again insists on what she saw, and a teacher—presumably that of an angel—falls surprisingly on the commissioner's desk.

All the principals are excellent in their parts and young Miss Corcoran is particularly impressive as the orphan.

*Reviewed at the M-G-M screening room in New York. Reviewer's Rating: Excellent.—C.J.L.*

Release date, September 14, 1951. Running time, 102 minutes. PCA No. 15350. General audience classification.  
 Guffy McGovern.....Paul Douglas  
 Jennifer Paige.....Janet Leigh  
 Fred Bayles.....Keenan Wynn  
 Bridget White.....Donna Corcoran  
 Lewis Stone, Spring Byington, Bruce Bennett

## This Is Korea

**Republic—Sounds of War**

In recent weeks, the focus of public attention has switched from the foxhole on the Korean front line to the conference table at Kaesong. However, thousands of weary miles were tramped, countless hills were flushed of the enemy and too many good fighting men fell in battle before Jacob Malik suggested the present protracted truce talks.

"This Is Korea," filmed by combat cameramen of the Navy and Marine Corps under the supervision of director John Ford and released by Republic Pictures, is a stirring, eloquent tribute in picture, sound and word to the brave men who pushed from the Pusan perimeter to the Manchurian border and then "advanced in the other direction" toward Parallel 38. Filmed in Trucolor and starring the U. S. fighting men ("our kids," as the sample and moving commentary says), it is a documentary that every American should see.

Peaceful scenes of the Korean countryside and the people are effectively contrasted with the terror and misery of war. There are haunting sequences of endless lines of marching men, with no sound but the tramp, tramp, tramp of military boots. The camera takes the viewer to the very front of the front lines, aboard the "Big Mo" as it shells the coast, inside a Navy fighter plane as it scorches the enemy from his hiding place with napalm bombs.

"This Is Korea" is the best piece of war reporting since the end of World War II. It has captured on film some of the flavor and the feeling for which the late Ernie Pyle was justly famed.

*Reviewed at Loew's State theatre, New York, where the audience was perceptibly moved. Reviewer's Rating: Excellent.—TOM CANNING.*

Release date, August 10, 1951. Running time, 50 minutes. General audience classification.

## SHOWMEN'S REVIEWS THE RELEASE CHART



## When Worlds Collide

### Paramount—Doomsday

With science-fiction firmly established as a potent box office commodity, "When Worlds Collide," a Technicolor flight of fancy about the end of the world and packed with countless exploitation angles, is guaranteed a wide and eager audience. Richard Derr and several members of Paramount's "Golden Circle" appear in the production, but, as with most films of this type, the play, not the players, is the thing.

On the surface, the plot is completely fantastic, but its intelligent interpretation by producer George Pal and director Rudolph Maté makes the film a credible, slightly frightening slice of make-believe. Always entertaining, it has suspense, romance and snatches of humor. The action, however, is sporadic and there are long stretches of "talky" sequence, a fact that mars, but does not seriously harm, the impact of the picture.

According to the screenplay by Sydney Boehm, based on a novel by Edwin Balmer and Philip Wylie, a new star, "Bellus," and a planet, "Zyra," are fast approaching the earth. The planet will cause floods and earthquakes and 19 days later the star will collide with earth, destroying it. A group of scientists tries in vain to convince the world of these forthcoming phenomena. Unable to get public funds to build a rocket—a sort of modern Noah's ark to fly to safety on Zyra before the earth is disintegrated—the scientists proceed to construct the space ship with private capital. Although hundreds of technicians volunteer to work on the project, only 44 persons will be able to make the trip to the new planet—the scientists, Barbara Rush, daughter of one of the astronomers, her two love interests, Richard Derr and Peter Hanson—and a few others drawn by lot.

The havoc caused by the passing of Zyra is graphically depicted. The earth shakes, mountains spit fire, tidal waves inundate Times Square. As destruction day nears, the have-nots (those who cannot evacuate the earth) take up arms against the fortunate few in the rocket. The ship zooms safely away from earth, however, in the nick of time, leaving behind the selfless scientist who originated the project and the egocentric capitalist who sponsored it. Landing safely on Zyra, an Eden of a planet, the handful of earthlings bravely set out to begin life anew. The romantic complications are resolved when Miss Rush chooses Derr and Hanson sportingly accepts the decision. Miss Rush and Hanson, who recently were introduced to Mr. and Mrs. America by Paramount as among its most promising young players, are handsome, winning young people. Though their roles in this film are not too exacting, they give an adequate account of themselves.

*Reviewed at the Paramount screening room in New York. Reviewer's Rating: Very Good.*

Release date, November, 1951. Running time, 81 minutes. FCA No. 15223. General audience classification.

Dave Randall.....	Richard Derr
Joyce.....	Barbara Rush
Tony.....	Peter Hanson
John Hoyt.....	Larry Keating
Chase, Frank Cady, Hayden Rorke, Sandro Giglio, Mary Murphy, Laura Elliot	

## Journey Into Light

### 20th-Fox—Religion on Skid Row

Theatres that have had good success with features having a religious background will be especially interested in this story of a Protestant minister who, loses his faith, tries to bury himself as a "bum" among the homeless and eventually finds renewed faith and a purpose in life.

Sterling Hayden, the minister who doubts the existence of God and the value of prayer, and Viveca Lindfors, the blind daughter of a minister who conducts a Skid Row mission, have the chief roles. The acting of Miss Lindfors is outstanding. Principal support is given by Thomas Mitchell, a character who acts as a kind of job agent for the down-and-out men, and Ludwig Donath, who runs the mission.

H. B. Warner has a small part.

Joseph Bernhard, producer, Anson Bond, co-producer, and Stuart Heisler, director, went into considerable detail to present realistically "forgotten" men and the surroundings in which they live in a big city. The story was by the co-producer with the screenplay by Stephanie Nordli and Irving Shulman. Efforts at realism even extended to some loose playing with the Production Code's anti-narcotic regulation in a scene in which apparently a marijuana cigarette is passed.

In the beginning a wordy sermon by Hayden is interrupted as his wife, an alcoholic, walks down the center aisle of the church. Feeling that she cannot keep up with her husband's ambitions and sense of importance, she commits suicide. In a dramatic grave-side rejection of religion, Hayden blames his parishioners rather than himself. He runs off; flings away his Roman collar and wanders around the country. Finally, after being jailed as a vagrant, he ends up in a Bowery district. The head of a mission there and his daughter take care of him and give him a job as janitor.

The faith and courage of the girl, who is blind, make a deep impression on Hayden. He does not wish to permit himself to love her and she chides him for trying to inflict punishment on himself. When she is hurt in an accident, Hayden conducts a service at the mission and realizes both his love for the girl and that his religious faith has been restored. After their marriage he declines an offer from his bishop to accept a new parish, feeling that he should stay at the mission and try to help the unfortunate.

*Seen at the home office. Reviewer's Rating: Good—M. Q. Jr.*

Release date, October, 1951. Running time, 87 minutes. FCA No. 15316. Adult audience classification. Reverend John Burrows.....Sterling Hayden  
Christine.....Viveca Lindfors  
Gandy.....Thomas Mitchell  
H. B. Warner, Ludwig Donath, Jane Darwell, Charles Evans, John Berkes, Peggy Webber

## Submarine Command

### Paramount—Undersea War

Sandwiched between two tense sequences of submarine warfare in the Pacific, first against the Japanese and then against the Reds in Korea, the body of "Submarine Command" is a leisurely, talky examination of the inner conflict of a naval officer who has sacrificed his commanding officer and one of his men to save the ship and its crew. The action material, filmed at sea with the cooperation of the U. S. Navy, is excellent. More's the pity there is too little of it and far too much dialogue about a combat decision that was inevitable, militarily correct and morally right.

The flashback is used to tell most of the Jonathan Latimer screenplay. William Holden, preparing to go to sea as captain of the *Tiger Shark*, for action in Korean waters, recalls his first action, which took place in August, 1945. Attacked by a Japanese plane, Holden orders the ship to submerge although the commander and quartermaster are wounded on the conning tower. It is the only decision he can make, but grizzled chief petty officer William Bendix interprets the act as cowardice. Ironically the war ends an hour after the men are killed. Holden, a regular Navy man, marries Nancy Olson when he returns to shore and for a time things go well. Then a series of incidents come up to remind Holden of the difficult decision he made, a decision whose merit he continues to doubt. Holden becomes so irritable and tense that his happy marriage to Miss Olson falters and they separate.

At this point, Holden gets his orders to ship out and the action returns to the present. Here, in its final minutes, the film is at its best. Moving through shallow, heavily mined waters, Holden lands two frogmen on the Korean coast. Working with a team of paratroopers, the frogmen release two hundred UN prisoners from the Reds. Holden's heroic action, which results in the destruction of his ship and the successful completion of the mission, resolves his inner struggle and wins the admiration and respect of Bendix. It also saves his marriage.

The film is well acted by its principals and by Don Taylor as a breezy, fun loving Navy pilot, but even as able an actor as Holden is hard-put to make the central character truly convincing. It seems highly unlikely that an intelligent commander in the Navy would be torn by doubt because one petty officer questioned an otherwise unanimously approved decision.

Joseph Siström produced and John Farrow directed.

*Reviewed at the Paramount screening room in New York. Reviewer's Rating: Good.—T.C.*

Release date, November, 1951. Running time, 87 minutes. FCA No. 15224. General audience classification.

Commander White.....	William Holden
Carol.....	Nancy Olson
C.P.O. Boyer.....	William Bendix
Lt. Commander Peter Morris.....	Don Taylor
Arthur Franks, Darryl Hickman, Peggy Webber, Moroni Olsen, Jack Gregson, Jack Kelly, Don Dunne, Jerry Preis, Charles Meredith, Philip Van Zandt	

## Obsessed

### United Artists—British Melodrama

Some time ago, the play "The Late Edwina Black" did very well in Britain and producer Ernest Gartside decided to make a film version of it. American audiences who come to see the results may well wish the story had been left to the theatres, for it makes dull and routine screen fare.

Much of this is the fault of director Maurice Elvey, who did his best to keep the pace in low gear. This, plus the unimaginative plot and dialogue, reflects seriously on the entertainment value of the film which may do as art-house product since the names of David Farrar, Geraldine Fitzgerald and Roland Culver are quite well known by that patronage.

It is surprising, in view of the competent cast, that the picture did not turn out better. The play itself may have held a great deal of suspense on the stage. It certainly brings little of that atmosphere before the cameras, where it resolves into little more than a dialogue piece of dubious strength. Charles Frank and David Evans wrote the screenplay.

Farrar and Miss Fitzgerald are in love and hope to marry when the former's wife, long an invalid, dies. However, a housekeeper, Jean Cadell, makes the doctor suspect that foul play was involved and an autopsy indicates the presence of arsenic. From that moment on, the film is given over to expressions of mutual suspicion between Farrar and Miss Fitzgerald, while the detective, Culver, hunts down clues. Needless to say, he comes up with what passes as a surprise solution.

Within the limits of the dialogue, performances are adequate, with Miss Fitzgerald particularly giving her part some life. Culver does well by the detective, and Miss Cadell registers as the devoted housekeeper, an accomplice in vengeful suicide.

*Seen at the United Artists screening room in New York. Reviewer's Rating: Fair.—FRED HITT.*

Release date, September 7, 1951. Running time, 77 minutes. General audiences classification.

Gregory.....	David Farrar
Elizabeth.....	Geraldine Fitzgerald
Inspector.....	Roland Culver
Ellen.....	Jean Cadell
Lady Southdale.....	Mary Merrill
Harcourt Williams, Charles Heslop, Ronald Adam	

## Sunny Side of the Street

### Columbia—Talent on Parade

Aimed primarily at the younger crowd with a predilection for jazz, crooners and romance, this is a fine musical playing against a television background and concocted not only to show off Columbia's talent roster, but also the new Super Cinecolor process.

As appears to be the rule in so many musicals of this sort, the story line is whispy, to say the least, serving as a bare excuse for some effective vocalizing by such headliners as Frankie Laine and Billy Daniels. Providing the audience takes it all in fun and looks at "Sunny Side of the Street" for what it is—escapist entertainment, no message, lots of pleasant tunes—it should be quite a draw at the box office.

Why, exactly, producer Jonie Taps and direc-



tor Richard Quine had to plug television in the film, is a question that may well be asked. At the very start, people touring the CBS studios in Hollywood are shown watching Laine on a TV receiver with what conservatively may be described as a "giant screen." Even though the picture kids TV and its commercials, it nevertheless makes the point that some pretty fancy entertainment is concentrated before the TV cameras.

The Supercincolor in which the picture was made is of high quality. The colors come through sharply and with clear definition and they register well. For some reason, sets and costumes show a predominance of blue in various shades while red is neglected. When red is shown, however, it comes through vividly.

Jerome Courtland is the film's young hero, playing a young studio guide with singing ambitions. Terry Moore plays his romantic lead. Toni Arden is seen in a couple of numbers; Audrey Long is fine as the rich girl with a

yen for Courtland, an old hometown flame, and Lynn Bari has a small part as Terry's girlfriend. Lee Loeb provided the screenplay with lines that may raise an occasional chuckle.

In the main, the picture's attraction is with Frankie Laine, who is kept busy, and Billy Daniels, who gives out with two or three impressive numbers. Exploitation should stress the film's music content and revolve around the strong name of Laine. The romantic angle is weak but sustains the otherwise unimaginative plot.

Seen at the Columbia screening room in New York. Reviewer's Rating: Good—F. H.

Release date, September, 1951. Running time, 71 minutes. PCA No. 15086. General audience classification.  
 Frankie Laine.....Frankie Laine  
 Billy Daniels.....Billy Daniels  
 Betty Holloway.....Terry Moore  
 Ted Mason.....Jerome Courtland  
 Toni Arden.....Toni Arden  
 Audrey Long, Dick Wesson, Lynn Bari, William Tracy, Willard Waterman, Jonathan Hale, Amanda Blake, Benny Payne, Paul Dubov, Peter Price

## ADVANCE SYNOPSIS

**TEXAS CARNIVAL**  
 (Metro-Goldwyn-Mayer)

**PRODUCER:** Jack Cummings. **DIRECTOR:** Charles Walters. **PLAYERS:** Esther Williams, Howard Keel, Red Skelton.

**MUSICAL.** Esther Williams, a carnival performer, and her manager, Red Skelton, are mistaken for a wealthy Texas cattleman and his sister. Just for laughs, Skelton encourages the erroneous belief, getting himself and Miss Williams deeply involved in a series of romantic and financial complications. Miss Williams pairs off with Howard Keel and Skelton with Ann Miller. The masquerade is climaxed by a chuck wagon race, which Skelton, although inebriated, wins. The millionaire, Keenan Wynn, finally reappears and exposes the hoax. Miss Williams and Skelton return to the carnival, trailed by Keel and Miss Miller.

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the **PRODUCT DIGEST SECTION OF MOTION PICTURE HERALD**.

Short Subjects Chart with Synopsis Index can be found on pages 963-964, issue of July 28, 1951.

Feature Product by Company starts on page 953, issue of July 28, 1951.

For exploitation see Managers' Round Table section.

\* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable for part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) = synopsis	Issue Page		L. of D.	Herald Review
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ.	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good
Abilene Trail (4946)	Mono.	Feb. 4, '51	64m	Dec. 30	(S) 643	AYC	A-1	
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	May 20, '51	60m	June 23	905		A-2	Very Good
Across the Wide Missouri (color)	MGM	Oct., '51	81m	Apr. 7	(S) 794			
Air Cadet (115)	Univ.	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good
Al Jennings of Oklahoma (color) (327)	Col.	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair
Alice in Wonderland (color) (292)*	RKO	Aug., '51	75m	July 7	921	AYC	A-1	Excellent
Alice in Wonderland (color)	Southern	July 28, '51	83m	Aug. 4	967			Average
Along the Great Divide (025)	WB	June 2, '51	88m	May 5	825	A	A-1	Very Good
American in Paris, An (color)	MGM	Nov., '51	113m	Sept. 1	997		A-2	Excellent
Angels in the Outfield (202)	MGM	Sept. 14, '51	102m	Sept. 1	997			Excellent
Anne of the Indies (color)	20th-Fox	Oct., '51		Feb. 17	713		A-2	Good
Another Shore	Univ.	Feb. 10, '51	77m	Apr. 21	810	AYC	A-1	Good
Apache Drums (123) (color)	Univ.	June, '51	75m					
Appointment With Danger (formerly United States Mail) (5019)*	Para.	May, '51	89m	Apr. 21	809	AY	A-2	Good
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox	June, '51	77m	June 9	878	AY	A-2	Very Good
BADMAN's Gold	UA	Apr. 3, '51	56m	Dec. 2		AY	A-1	
Bannerline	MGM	Oct., '51						
Bedtime for Bonso (112)	Univ.	Feb., '51	83m	Jan. 20	649	AYC	A-1	Very Good
Behave Yourself	RKO	Sept., '51		July 21	(S) 938			
Belle Le Grand (5006)	Rep.	Jan. 27, '51	90m	Mar. 3, '51	742	AY		
Best of the Badmen (color) (176)	RKO	June 16, '51	84m	June 2	849	A	B	Good
Big Carnival, The (formerly Ace in the Hole) 5023*	Para.	July 4, '51	112m	May 12	845	A	A-2	Excellent
Big Gusher, The (306)	Col.	July, '51	68m	July 14	929		A-1	Good
Bird of Paradise (color) (109)	20th-Fox	Mar., '51	100m	Mar. 17	757	AY	B	Good
Bitter Springs	Ealing-Bell	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Black Angel	Realart	Jan. 1, '51	80m	Aug. 10, '46	3137		A-2	Good
Blazing Bullets (5142)	Mono.	May 6, '51	51m	May 12	(S) 846			
(formerly Gold Bullets)	Mono.	Not Set		Aug. 18	(S) 982		A-1	Good
Blue Fire	UA	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair
Blue Lamp, The (Brit.)	RKO	Sept., '51						
Blue Veil, The	Mono.	Not Set		Aug. 18	(S) 982			
Bomba and Elephant Stampede	Mono.							

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED— (S) = Synopsis		Not Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Bonanza Town (367)	Col.	Charles Starrett-Smiley Burnette	July, '51	56m	July 14	929		A-1	Good
Border Fence	Astor	Walt Wayne-Mary Nord (reissue)	Aug. 15, '51	60m					
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Monoc.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714	A	A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col.	Mel Ferrer-Miroslava	May, '51	108m	Apr. 21	809	AY	A-2	Excellent
Bridge of San Luis Rey	Astor	Lynn Bari-Louis Calhern (reissue)	Apr. 15, '51	91m	Feb. 5, '44				Good
Bright Victory	Univ.	Arthur Kennedy-Peggy Dow	Aug., '51	97m	July 28	947	AY		Excellent
Browning Version, The (Brit.)	U-I	Michael Redgrave-Jean Kent	Sept., '51	90m					
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	May 1, '51	60m	Dec. 30	642	AYC	A-1	Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
CALL Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Not Set	79m	May 26	(S)863			
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Monoc.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S)846		A-1	
Captain Horatio Hornblower (color) (030)*	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886	AYC	A-1	Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870			
Casa Manana (5116)	Monoc.	Robert Clarke-Virginia Welles	June 10, '51	73m	July 28	(S)947		B	
Cattle Drive (color) (128)	Univ.	Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AYC	A-1	Good
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (color) (5101)	Monoc.	Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Chain of Circumstance	Col.	Richard Grayson-Margaret Field	Aug., '51	68m	Aug. 25	990			Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2	Very Good
China Corsair (316)	Col.	Jon Hall-Lisa Farraday	June, '51	67m	June 9	878		A-2	Good
Circle of Danger (formerly White Heather) (Brit.)	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Cloudburst	UA	Robert Preston-Elizabeth Sellers	Aug. 3, '51						
Cohens and Kellys in Africa	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47			
Cohens and Kellys in Hollywood	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39			
Colorado Ambush (4955)	Monoc.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644			
Comin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887	AYC	A-2	Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Corky of Gasoline Alley	Col.	Jimmy Lydon-Scotty Beckett	Sept., '51	80m				A-1	
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amenda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
Crackdown	RKO	Bill Williams-Carla Balanda	Not Set		Jan. 6	(S)654			
Criminal Lawyer	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990			Good
Criminals of the Underworld	Realart	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m					
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973		A-2	Good
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706		B	Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784	AY	A-2	Good
Cyclone Fury (368)	Col.	Charles Starrett-Smiley Burnette	Aug., '51	54m	Aug. 18	982			Fair
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	869	AYC	A-2	Superior
DAKOTA Kid, The (5067)	Rep.	Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930			Fair
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S)914		B	
Dark Waters	Astor	Merle Oberon-Franchot Tone (reissue)	Mar. 15, '51	93m	Nov. 5, '44			A-2	
Darling, How Could You! (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973		A-2	Good
David and Bathsheba (color)	20th-Fox	Gregory Peck-Susan Hayward	Sept., '51	116m	Aug. 25	990		B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m					Good
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Decision Before Dawn	20th-Fox	Richard Basehart-Gary Merrill	Aug., '51		July 21	(S)938			
Desert Fox, The (130)	20th-Fox	James Mason-Jessica Tandy	Oct., '51						
Disc Jockey (AA-21)	AA	Jane Nigh-Michael O'Shea	Aug. 23, '51						
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC		Good
EMPEROR'S Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
FABIOLA* (Ital.)	UA	Michale Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Monoc.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907		A-1	Average
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Oct. 26, '51						
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1	Good
Fighting Sullivans, The (formerly The Sullivans)	Realart	Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741		A-1	Excellent
Fighting the Racketeers	Realart	Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m					
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Feb. 23, '51	55m	Apr. 14	802		A-2	Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	A-2	Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Farraday	Apr., '51	68m	Mar. 10	751	AY	A-2	Fair
Flight to Mars (5103)	Monoc.	Marguerite Chapman-C. Mitchell	Sept. 23, '51						
Flying Leathernecks (color) (261)	RKO	John Wayne-Robert Ryan	Aug. 28, '51	102m	July 21	937		A-1	Excellent
Flying Missile, The (335)	Col.	Glenn Ford-Vivica Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766	AY	B	Good
Force of Arms (102)	WB	William Holden, Nancy Olson	Sept. 15, '51	100m	Aug. 18	981		A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Sept., '51						
Fort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24, '51	65m	Aug. 18	(S)982			
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766	AY		Good
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845		A-2	Very Good
Four in a Jeep (Swiss)	UA	Vivica Lindfors-Ralph Meeker	Aug. 17, '51	97m	June 9	878	AY	A-2	Good
Fourteen Hours (114)	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31, '51	95m					

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED—		Nat'l Groups	—RATINGS—		Herald Review
				(S) Synopsis Issue	Page		L. of D.		
Francis Goes to the Races (125)*	Univ.	Donald O'Connor-Piper Laurie	July, '51	85m	May 25	863	AYC	A-1	Excellent
Frenchie (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2	Good
Frogmen, The (122)*	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Fugitive Lady (5011)	Rep.	Paige-Binnie Barnes	July 15, '51	78m	July 21	938		B	Fair
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average
GAMBLING House (formerly Mike Fury) (110)									
Gasoline Alley (301)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Ghost Chasers (5112)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
G. I. Jane (5012)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51	69m	June 23	906			Good
Go for Broke (129)*	Lippert	Jean Porter-Tom Neal	July 6, '51	62m	Aug. 11	975		A-1	Good
Gold Raiders	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Goodbye, My Fancy (024)	WB	George O'Brien, Sheila Ryan	Sept. 14, '51	56m					
Great Caruso, The (color) (127)*	UA	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great John L., The	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Great Missouri Raid, The (5013) (color)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Groom Wore Spurs, The (114)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Grounds for Marriage (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	A-2	Good
Guerrillas of the Underground	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614	AY	B	Fair
Guilt Is My Shadow (Brit.)	Realart	C. Bennett-Grace Fields (reissue)	May 15, '51	97m					
Gun Play (120)	Stratford	Elizabeth Sellers-Patrick Holt	July 27, '51	78m					
Guy Who Came Back, The (formerly Just One More Chance) (118)	RKO	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Gypsy Fury (formerly Wind Is My Lover) (Swed.) (5192)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
HALF Angel (color) (116)*	Mono.	Vivica Lindfors-Christopher Kent	Mar. 18, '51	63m	July 9	(S)406	A	B	
Halls of Montezuma (color) (103)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Happy Go Lovely (color) (98) (Brit.)	RKO	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	David Niven-Vera-Ellen	July 18, '51	88m	June 16	886		A-2	Very Good
Harlem Globetrotters, The	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861	AY	A-2	Very Good
Harvey (107)*	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY		
He Ran All the Way	Univ.	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2	Excellent
Heart of the Rockies (5042)	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Her First Romance (358)	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784	AYC	A-1	Good
Her Panellied Door (Brit.)	Col.	Margaret O'Brien-Allen Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Here Comes the Groom (5101)	Souvaire	Phyllis Calvert-Edward Underdown	Not Set						
Highly Dangerous (5029)	Para.	Bing Crosby-Jane Wyman	Sept., '51	114m	July 7	921		A-2	Very Good
Highway 301 (012)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51						
Highwayman, The (AA-20) (color)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Hills of Ireland (color)	AA	Wanda Hendrix-Charles Coburn	Aug. 12, '51	83m	Aug. 25	990			Very Good
Hills of Utah (356)	WorldTravel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
His Kind of Woman (201)	RKO	Gene Autry-Donna Martell	Sept., '51	70m					
Hollywood Story (124)	Col.	Robert Mitchum-Jane Russell	July 25, '51	120m	July 21	938		B	Very Good
Home Town Story, The (formerly Headline Story) (128)	Univ.	Richard Conte, Julia Adams	June, '51	77m	May 19	853	AY	A-2	Good
Honeychile (color) (5124)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Hoodlum, The	Rep.	Judy Canova-Eddie Foy, Jr.	Not Set		Aug. 18	(S)982			
Horlie (formerly Queen for a Day)	UA	Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Hotel Sahara	UA	Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
House on Telegraph Hill (117)	UA	Yvonne De Carlo, Peter Ustinov	Oct. 15, '51	87m				B	
Hurricane Island (color) (349)	20th-Fox	Richard Basehart-Valentina Cortesa	June, '51	93m	Mar. 10	749	A	B	Good
I CAN Get It for You	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922		A-1	Fair
Wholesale (111)									
I Was a Communist for the F.B.I.*	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Was an American Spy (AA-19) (023)	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-1	Excellent
I'd Climb the Highest Mountain (color) (105)	AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784	AY	A-2	Average
Inside Straight (123)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
Inside the Walls of Folsom Prison (026)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1	Good
Insurance Investigator (5026)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B	Very Good
Interrupted Journey (British)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Iron, Man, The (130)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
JESSE James (color) (057)	Loperi	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906		A-2	Good
Jet Pilot (color)	Univ.	Jeff Chandler-Evelyn Keyes	Aug., '51	82m	July 7	922	A	A-2	Good
Jim Thorpe-All American (101)	20th-Fox	Tyrone Power-Henry Fonda (reissue)	July, '51	106m					
Joe Palooka in Hitchhike Killer (5118)	RKO	John Wayne-Janeigh Leigh	Dec. 22, '51						
Joe Palooka in Triple Cross	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885		A-2	Excellent
Journey Into Light (132)	Mono.	Joe Kirkwood	Sept. 16, '51						
Jungle Headhunters (color) (177)	Mono.	Joe Kirkwood	Not Set		Aug. 18	(S)982			
KATIE Did It (122)	20th-Fox	Stirling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998		A-2	Good
Kentucky (color) (150)	RKO	Amazon Expedition	June, '51	66m	May 12	846	AY	A-2	Good
Kentucky Jubilee (5007)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2	Average
Kim (color) (115)*	20th-Fox	Loretta Young-Richard Greene (reissue)	July, '51	96m	Feb. 24, '38				
Kind Lady (134)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m	June 30	913		A-2	Average
King of the Bullwhip	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	AYC	A-1	Good
Kon-Tiki (173)	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	905	AY	A-2	Very Good
Korea Patrol	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1	Good
	UA	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan. 6, '51	654	AY	A-2	Average

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Last Outpost, The (color) (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1	Good
Law and the Lady, The (formerly The Law and Lady Lovary) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	July 21	938	A	A-2	Very Good
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Feb. 24, '51	60m	Dec. 30	642			Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51		Mar. 17	758	AY	B	Excellent
Lemon Drop Kid, The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Aug. 4	966		A-1	Very Good
Let's Go Navy (5113)	Mono.	Bowery Boys	July 29, '51	68m	Apr. 20, '40	30			
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Feb. 24	721	AY	A-2	Good
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	July 28	946		B	Good
Lilli Marlene (203) (Brit.)	Univ.	Mark Stevens-Rhonda Fleming	July, '51	75m	Apr. 2	965		B	Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51	75m	Apr. 2	(S)811			
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming	Sept., '51	82m	Aug. 4	965		B	Good
Little Giant	Realtar	Abbott and Costello	(reissue) June 1, '51	91m	Mar. 2, '46				
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869	AY	A-2	Very Good
Long Dark Hall, The (Brit.)	UA	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	AY	A-2	Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862	A	A-2	Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooks	Aug. 17, '51	85m	July 28	946		A-1	Average
Lost Planet Airmen (5031)	Rep.	Tristram Coffin-Mae Clarke	July 25, '51	65m					
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AY	A-2	Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2	Very Good
M (347)	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A	B	Very Good
Ma and Pa Kettle Back on the Farm (117)	Univ.	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765		A-1	Very Good
Macao	RKO	Robert Mitchum-Jane Russell	Nov. 17, '51		June 2	(S)870			
Magic Carpet, The	Col.	Lucille Ball-John Agar	Not Sat		July 7	(S)923			
Magic Face, The	Col.	Luther Adler-Patricia Knight	Aug. 8, '51	89m	Aug. 11	974		B	Fair
Magnet, The (181)	Univ.	Stephen Murray-Key Walsh	Feb., '51	78m	Mar. 10	750	AYC	A-1	Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-1	Good
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1	Good
Man from Sonora (5141)	Mono.	Johnny "Meck" Brown	Mar. 11, '51	54m	May 12	(S)846		A-1	
Man With a Cloak	MGM	Joseph Cotton-Barbara Stanwyck	Oct., '51						
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B	Very Good
Man Who Cheated Himself (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2	Good
Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11, '51	72m	July 14	930			Good
Mark of the Renegade (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse	Aug., '51	81m	July 28	945			Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence	July, '51	83m	June 30	913	AYC	A-1	Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m	July 14	(S)930		A-2	
Masacre in the Orient	Realtar	Leo Carrillo-Turhan Bay	(reissue) May 15, '51	60m					
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B	Excellent
Meet Me After the Show (C) (125)	20th-Fox	Betty Grable-Macdonald Carey	Aug., '51	86m	Aug. 4	965		B	Very Good
Men of the Sea (Brit.)	Astor	M. Lockwood-Roger Livesey	(reissue) May 15, '51	70m					
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Slave Flags	May 30, '51	60m	June 2	869	A	A-2	Fair
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept., '51	60m	Aug. 4	965		A-2	Very Good
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2	Fair
Mr. Ace	Astor	George Raft-Sylvia Sydney	(reissue) June 15, '51	85m	Aug. 31, '46				Good
Mr. Peak-A-Boo (Fr.)	UA	Joan Greenwood	Oct. 21, '51	74m					
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Doolan	Sept. 21, '51	76m	Aug. 18	962		A-2	Fair
Mr. Belvedere Rings the Bell (124)*	20th-Fox	Clifford Webb-Joanne Dru	Aug., '51	87m	July 28	945		A-2	Excellent
Mr. Imperium (color) (203)	MGM	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845		A-2	Fair
Mr. Universe	UA	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1	Good
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown	June 24, '51	51m	July 28	(S)947		A-1	
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1	Good
Murder Without Crime	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				B	
My Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B	Good
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowall-Preston Foster	(reissue) June, '51	89m	Aug. 10, '43			B	Good
My Outlaw Brother (formerly My True Story (308)	UA	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706			Fair
Mysterious Rider, The	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750	AY	A-2	Good
	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m					
NATIVE SON	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906			Good
Naughty Arlette (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9, '51	86m	May 19	853		B	Good
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Mar. 4, '51	61m	Feb. 24	721	AYC	A-1	Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S)818			
Never Trust a Gambler (326)	Col.	Dane Clark-Kathy O'Donnell	Aug., '51	79m				A-2	
New Mexico	UA	Lew Ayres-Marilyn Maxwell	Aug. 24, '51	76m	Dec. 30	(S)644	AYC	A-2	
Night Into Morning (formerly The People We Love) (130)	MGM	Pier Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2	Good
Night Riders of Montana (5059)	Rep.	Allen "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		A-2	Average
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	98m	July 21	937		A-2	Very Good
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742		C	Poor
No Place for Jennifer (Brit.)	Stratford	Rosamund Johns-Leo Glenn	June 22, '51	89m	Aug. 4	966			Fair
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	A	B	Good
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	77m	Sept. 1	998			Fair
Odette (Br.)	UA	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 6	653	A	A-2	Very Good
Of Men and Music	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1	Very Good
Oh! Susanne (color)									
(formerly The Goldenlode) (5008)	Rep.	Red Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758	AY	A-2	Good
Oklahoma Justice (5144)	Mono.	Johnny Mack Brown	Aug. 19, '51						
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825		A-2	Excellent
On Dangerous Ground (formerly Dark Highway)	RKO	Robert Ryan-Ida Lupino	Aug., '51		Nov. 4	(S)554			
On Moonlight Bay (color) (029)*	WB	Doris Day-Gordon MacRae	July 28, '51	95m	July 14	929		A-1	Very Good
On the Loose (202)	RKO	John Evans-Melvyn Douglas	July, '51	78m	July 28	945		A-2	Good



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On the Riviera (color) (115)*	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	AYC	B	Excellent
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634			Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2	Good
Operation Disaster (113) (Brit.)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661	AY	B	Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B	Very Good
Operation X (333) (Brit.)	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A	A-1	Average
PAINTED Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Grey	May 4, '51	89m	Mar. 24	765	AYC	A-1	Good
Pandora and the Flying Dutchman (C) (Brit.)	MGM	James Mason-Ava Gardner	Nov., '51	123m	Apr. 14	(S)903	A	B	
Pardon My French (French)	UA	Marle Oberon-Paul Henreid	Aug. 10, '51	81m				A-2	
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51	80m	May 26	861	AY	A-2	Very Good
Payment on Demand (formerly Story of a Divorce (171)*)	RKO	Better Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B	Excellent
Peking Express (5024)	Para.	Joseph Cotten, Corinne Calvet	Aug., '51	90m	June 23	905	AY	A-2	Good
People Against O'Hara (201)	MGM	Spencer Tracy-Diana Lynn	Sept., '51	102m	Aug. 25	989			Very Good
People Will Talk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept., '51	110m	Aug. 18	981		B	Excellent
Pickup	Col.	Beverly Michaels-Hugo Haas	Aug., '51	78m	July 21	938		B	Very Good
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854		B	Good
Pistol Harvest (205)	RKO	Tim Holt	Not Set	60m	July 28	946			Average
Place in the Sun, A (5102)	Para.	M. Cliff-E. Taylor-S. Winters	Sept., '51	122m	July 21	937		A-2	Excellent
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Sept., '51	86m	Aug. 11	974			Good
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m					
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1	Fair
Present Arms (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5, '51						
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prince Who Was a Thief, The (color) (126)	Univ.	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879	AY	A-2	Good
Prison Break	Realart	Barlon MacLane-C. Bennett (reissue)	June 15, '51	72m	July 23, '38				
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B	Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B	Good
RATON Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B	Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-2	Very Good
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981		A	Good
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2	Average
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2	Good
Return of Frank James (color) (058)	20th-Fox	Henry Fonda-Gene Tierney	July, '51	92m					
Rhubarb (5103)	Para.	Ray Milland-Jan Sterling	Sept., '51	95m	Aug. 4	965		A-2	Very Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706	AY	A-2	Good
Rich, Young and Pretty (color) (138)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922	AY	A-2	Very Good
Ridin' the Outlaw Trail (364)	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714	AYC	A-1	Good
River, The (color)	UA	Radha-Edmond Knight	Sept. 10, '51	99m					
Roadblock (204)	RKO	Charles McGraw-Joan Dixon	Not Set	73m	July 28	945		A-2	Good
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	60m	June 30	(S)914		B	
Rocket, The	RKO	Robert Mitchum-Lizbeth Scott	Sept., '51						
Rodeo King and the Senorita (5053)	Rep.	Rex Allen	July 15, '51	67m	July 28	946		A-2	Fair
Rough Riders of Durango (5058)	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706	AYC	A-1	Fair
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr., '51	61m	May 5	826	AYC	A-1	Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	Aug. 24, '51	80m	June 30	913		A-2	Good
Salerno Beachhead (formerly Walk in the Sun)	Realart	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	87	AYC or AY	A-2	Excellent
Santa Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr., '51	89m	Apr. 28	817	AYC	A-1	Good
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989			Excellent
Savage Drums (5001)	Lippert	Sabu-Lita Baron	June 22, '51	70m	July 14	930			Average
Scarf, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A	A-2	Good
Sealed Cargo (118)	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	A-1	Very Good
Second Face, The (Brit.)	UA	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	B	Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Confessions of a Model	Realart	D. Darrius-D. Fairbanks, Jr.	(reissue) Mar., '51	78m					
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B	Very Good
Secrets of a Sinner	Realart	Madge Evans-John Boles	(reissue) Mar., '51	63m					
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907			Fair
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Leola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B	Good
Silver Canyon (355)	Col.	Gene Autry-Pat Buttram	June, '51	70m	June 23	906	AY	A-1	Good
Silver City Bonanza (5061)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	AY	A-1	Good
Sinner's Holiday	Astor	George Raft-Randolph Scott (reissue)	Jan. 15, '51	95m	Oct. 4, '30	53			
Sirocco (348)	Col.	Humphrey Bogart-Marta Toren	July, '51	98m	June 9	878	A	B	Good
Skipalong Rosenbloom	UA	Maxie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 26	862		A-1	Fair
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51						
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Gray	Oct., '51						
Smoky (color) (043)	20th-Fox	Victor Jory-Irene Bentley (reissue)	June, '51	87m					
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51	64m	May 5	326	A	A-1	Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802	AY	B	Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	AYC	A-1	Fair
So Long at the Fair (Brit.)	UA	Jan. Simmons-Dirk Bogarde	Mar. 29, '51	85m	Jan. 27	690	AY	A-2	Good
Soldiers Three (126)	MGM	S. Granger-W. Fidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2	Very Good
South of Caliente	Rep.	Roy Rogers-Dale Evans	Not Set		Aug. 11	(S)975			
Spoilers of the Plains (5041)	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color) (334)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		A-1	Fair
Stagecoach Driver (5153)	Mono.	Johnny Mack Brown	July 15, '51	52m					
Stardust and Sweet Music (form. Calendar Girl) (5029)	Rep.	William Marshall-Gail Patrick	June 15, '51	60m					
Steel Helmet, The (5006)	Lippert	Gene Evans-Save Brodie	Feb. 2, '51	84m	Jan. 6	653	AYC	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m	July 14	(S) 930			
Storm Over Bengal (579)	Rp.	P. Knowles-Rochelle Hudson (reissue)	June 1, '51	65m	Nov. 12, '38				
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent
Strangers on a Train (027)*	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent
Streetcar Named Desire, A (104)	WB	Vivien Leigh-Marlon Brando	Sept. 29, '51	125m	June 16	895		B	Excellent
Strictly Dishonorable (131)	MGM	Ezio Pinza-Janet Leigh	July 6, '51	95m	July 7	922	A	B	Very Good
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug. '51	85m	Aug. 11	974		A-2	Good
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov. '51	87m	Sept. 1	998			Good
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good
Sun Sets at Dawn, The	UA	Sally Parr-Philip Shawn	Jan. 22, '51	71m	Nov. 4	554	A	A-2	Good
Sunny Side of the Street (color)	Col.	Frankie Lane-Tony Arden	Sept. '51	71m	Sept. 1	998			Good
Sword of Monte Cristo (color) (108)	20th-Fox	George Montgomery-Paula Corday	Mar. '51	80m	Mar. 17	758	AY	A-1	Very Good
TAKE Care of My Little Girl (color) (119)*	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color)	Lopert	Moir Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tall Target, The (139)	MGM	Dick Powell-Paula Raymond	Aug. '51	78m	Aug. 4	966		A-1	Good
Tangier	Realart	Maria Montez-Robert Paige (reissue)	Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb. '51	90m	Jan. 27	690	AYC	A-1	Good
Tarzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-2	Good
Texans Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar. '51	70m	Mar. 10	750	AYC	A-1	Good
Texas Carnival (color)	MGM	Ether Williams-Howard Keel	Oct. '51		Sept. 1	(S) 999			
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June, '51	74m	June 9	878	AY	A-1	Good
That's My Boy (5026)*	Para.	Dean Martin-Jerry Lewis	Aug. '51	98m	June 16	886	AY	A-2	Very Good
They Were Not Divided	UA	Edward Underdown-Ralph Clanton	Feb. 6, '51	91m	May 19	854			Fair
Thing, The (174)*	RKO	Kenneth Tobey-Margaret Sheridan	Apr. '51	87m	Apr. 7	793	A	A-2	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb. '51	85m	Jan. 27	689	A	B	Excellent
This Is Korea (color)	Rep.	Documentary	Aug. 10, '51	50m	Sept. 1	997			Excellent
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Gray	Jan. 12, '51	69m	Jan. 26	670		A-2	Average
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2	Good
Three Steps North	UA	Lloyd Bridges-Lee Padovani	June 15, '51	85m	July 7	922	A	A-2	Good
Thunder in God's Country (5052)	Rep.	Rez Allen-Mary Ellen Kay	Apr. 8, '51	67m	Apr. 21	810	AYC	A-1	Good
Thunder on the Hill (133)	Univ.	Claudette Colbert-Ann Blyth	Sept. '51	84m	Aug. 11	973			Good
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Roddy McDowall-Preston Foster (reissue)	June, '51	78m	Feb. 3, '45				Good
Time of Their Lives	Realart	Abbott and Costello (reissue)	June 1, '51	82m	Aug. 17, '46				Excellent
Tokyo File 212 (175)	RKO	Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810	AY	B	Fair
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb. '51	82m	Jan. 13	662	AYC	A-1	Good
Tomorrow Is Another Day (103)	WB	Ruth Roman-Stevie Cochran	Sept. 22, '51	90m	Aug. 11	973		A-2	Very Good
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14, '51	90m	May 26	862	A		Very Good
Tony Young to Kiss	MGM	Van Johnson-June Allyson	Nov. '51						
Trio (Brit.) (5030)	Para.	J. Hayler-N. Patrick-J. Simmons	June, '51	91m	Oct. 14	517	AY	A-2	Excellent
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	805	A	A-2	Excellent
Two Gals and a Guy	UA	Janis Paige-Robert Alda	Aug. 31, '51	70m	June 23	906		A-2	Fair
Two of a Kind (350)	Col.	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905	A	B	Good
UNDER the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613	A	A-2	Very Good
Unknown Man, The (form. Behind the Law)	MGM	Walter Pidgeon-Ann Harding	Not Set	60m	June 30	(S) 914			
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51						
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A-1	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B	Excellent
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51		July 28	(S) 947		A-1	
Vengeance Trail	Mono.	Bill Elliott-Peggy Stewart	Not Set		Aug. 18	(S) 982			
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2	Very Good
Vicious Years, The (5191)	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m	Apr. 21	(S) 811		A-2	
Virginia City (018)	WB	Errol Flynn-H. Bogart (reissue)	Mar. 17, '51	121m	Mar. 23, '40	42			
Volcano (Ital.)	UA	Anna Magnani-Geraldine Brooks	May 1, '51	110m	Feb. 17	(S) 714	A	B	
WANTED: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9, '51						
Warden of the Big House	Realart	V. McLaglen-Jackie Cooper (reissue)	June 15, '51	78m					
Warpath (color) (5025)	Para.	Edmond O'Brien-Daan Jagger	Aug., '51	95m	June 2	869	AY	A-2	Very Good
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589	AY	A-1	Good
Well, The	UA	Henry Morgan, Barry Kelly	Sept., '51	85m				A-2	
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855	AY	A-1	Good
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good
When the Redskins Rode (C) (339)	Col.	John Hall-Mary Castle	May, '51	78m	May 12	846	AY	A-2	Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	81m	Sept. 1	978			Very Good
Whirlwind (354)	Col.	Gene Autry-Gail Davis	Apr., '51	70m	Apr. 7	793	AYC	A-1	Good
Whistle at Eaton Falls, The	Col.	Lloyd Bridges-Dorothy Gish	Aug. '51	96m	Aug. 4	966		A-1	Good
Wicked City	UA	M. Montez-J. Aumont-L. Palmer	Jan. 2, '51	76m	May 26	862		B	Average
YANK in Korea, A (346)	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1	Average
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51		Aug. 11	(S) 975		A-1	
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25	989		A-1	Good
You're in the Navy Now (formerly U.S.S. Taskkettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr., '51	93m	Mar. 3	743	AY	A-2	Very Good
Yuton Manhunt (5123)	Mono.	Kirby Grant-Margaret Field	July 12, '51		July 20	(S) 947		A-1	

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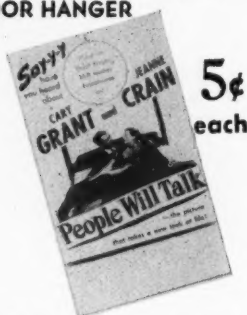
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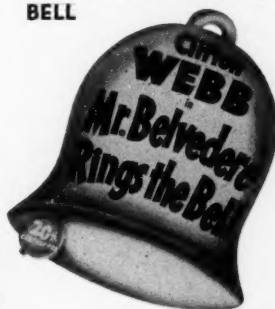
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